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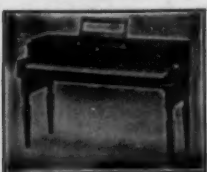
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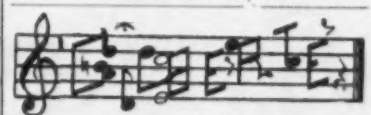
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(Head of Piano Department at Canadian Musical
Academy, Toronto)
Available for Recitals Season 1914-1915
Management, Concert Direction M. H.
Hanson, 437 Fifth Ave., New York.

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TRENTON'S THIRD MAY FESTIVAL.

From a Modest Beginning New Jersey's Capital City Evolves a Spring Musical Event of Large Proportions—Conductor Otto Polemann Realizing His Ideals—Four Thousand Three Hundred School Children Massed in Wonderful Chorus—Mayor Donnelly an Enthusiastic Festival Supporter—Huge Audiences Attend Series of Concerts—Local Orchestra to Be Formed.

Trenton, N. J., May 20, 1914.

Trenton's broad minded, public spirited citizens have caught the enthusiasm, which is bringing about an increasing interest in events musical, North, South, East and West in this great, so called commercial country of ours. This growing realization of the need of diversion, or "play time," is becoming more widely recognized and the progressively inclined are continually learning to use their leisure in a manner which not only momentarily entertains but which inspires to things worth while.

Along with music's purely enjoyable side is the ethical, which has been proved in so many instances to be of inestimable value. Settlement workers see its refining influence over the most harum scarum of boys and girls, so bands and orchestras are formed for them, if only at first for the purpose of letting them make a noise and to give them opportunity for self-expression, with most civilizing results eventually.

Spring festivals are on a decided increase. Each year new ones come into existence. Not only from the large cities, but from remote villages emanate glowing reports of successful choral work directed by some local musician, and assisted by world renowned artists, all of which MUSICAL COURIER readers have doubtless noted.

Trenton's annual music festival is now unquestionably an established event. Even the most sceptically minded at the beginning of the just concluded three day enterprise, must have been converted to a strong feeling of optimism before its conclusion, for everything seemed to favor the movement. The weather behaved itself about as perfectly as weather could be expected to do during a May festival; the programs were inspiring—who will soon forget that first note from the community of 4,300 public school children on Tuesday afternoon? The work of the local chorus, orchestra and soloists should make every Trentonian heart beat with a feeling of satisfied pride; the imported artists of world wide fame gave illustration of the best possibilities of artistic musical training; and most encouraging of all, were the big, appreciative audiences—what wonder then at the good spirit which prevailed, and that Trenton music promoters already are looking forward with anticipation to what they are going to do next year.

History of the Festival.

Three years ago a chosen few—the number could be simmered down to less than the fingers on one hand—took

the first responsible step toward a real festival, which included two performances at the Trent Theatre in May, 1912. With outside orchestra and soloists to assist the 135 voices in the chorus, in spite of the considerable expense attached, the financial returns showed that this initial attempt had been a trifle more than self-supporting.

But to go back still further to the nucleus of this chorus—this was the Trenton Quartet Club organized in 1908 by

offer to the citizens of Trenton, some of the world's greatest musicians for the nominal prices of twenty-five cents to one dollar—an act entirely in accord with the whole spirit of the festival movement, which aims to develop a musical appreciation.

Object of the Festival.

This can be shown no better than by quoting directly from the festival souvenir program:

"Believing that there can be no greater work than the development of the love of music in the hearts of the people, the Trenton Music Festival Association aims to accomplish this object by making it possible for those who have little money to spend to hear the best vocalists and instrumentalists at the least possible cost."

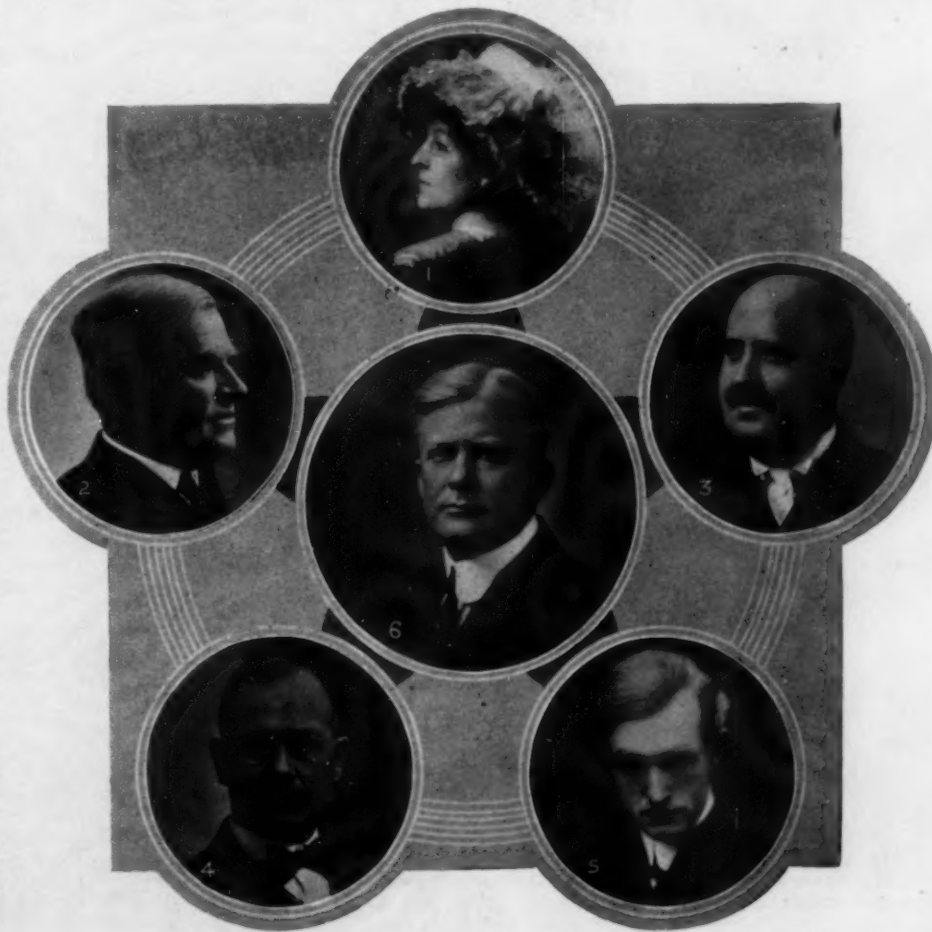
"In addition, the festival movement seeks to make Trenton a music loving center, believing that the happiness of the city will be increased in proportion to its growth and development in music, love and understanding."

"Those who planted the seed of the Trenton festival and have cared for the flower ever since it first took root, have no other desire than to bring greater happiness to the people through a knowledge and love for music. They regard the festival as a great civic movement and one that will bestow benefits on the city in ways almost innumerable."

Mr. Polemann has seen his dream of successful May festivals in Trenton realized. The present writer wondered when seeing the big Armory filled with enthusiastic listeners on Tuesday afternoon, and hearing that big chorus of embryo citizens pour forth its melody, to what extent the conductor allowed his fancy of a future adult chorus, to play.

Interested Promoters.

To Otto Polemann, director of the Trenton music festival, and one of the vital forces of that city's musical life, unlimited credit is due, but there is another member of the Polemann family, to whom hats should also be doffed. The little woman quietly flitting about attending to details of the festival, or relaxing a moment in a secluded corner of her box at the Armory, always optimistic, forceful and with it all exceedingly charming, has been one of the potent forces of the entire movement—Mrs. Otto Polemann, president of the music festival. Her wonderful foresight, organizing ability and managerial instinct have been felt throughout the entire movement, simply, in a straight forward manner, always with womanly spirit. One of those



1—Mrs. Otto Polemann, president of festival. 2—Col. M. R. Margerum, first vice president. 3—Edward W. Dunham, treasurer. 4—Harry A. Hill, second vice president. 5—Marion A. Riley, secretary. 6—Frederick W. Donnelly, Mayor of Trenton.

Otto Polemann, the keynote name of the entire movement, twenty-nine voices made up the first chorus. Otto Polemann was the conductor, and the chorus sang to piano accompaniment.

Each succeeding year the quartet club gave an annual concert with gradual increase in interest. In the fall of 1911 the Arion Glee Club and the Trenton Quartet Club combined, securing for the first genuine Trenton music festival, in May, 1912, the largest chorus that had up to that time been formed in Trenton.

At last season's festival—the first to be held in the Second Regiment Armory—the festival committee decided to

rather reserved persons, who is inclined to give all the credit of good deeds to "the other fellow," was on hand at all the concerts. His genial smile and confidence inspiring manner was ingratiating. The writer was informed by one who knew, that Marvin A. Riley, secretary, had worked indefatigably to promote festival interest and was one of its most reliable supporters.

This being a musical organization, it would be incomplete without a "quartet" of workers. Think of having the city's mayor heartily in sympathy with the festival organization! Realizing the civic influence of the best in music, over the people, Mayor Frederick W. Donnelly conceives the idea of bringing about better social conditions through its unconscious cultural value. And so he has been right on hand, fostering the movement with zest. Trentonians should feel like greeting this broad minded statesman and citizen with a rousing "Hoch der Mayor!"

Others who have been heart and soul back of this enterprise, are Col. M. R. Margerum, first vice-president; Harry A. Hill, second vice-president; Edward W. Dunham, treasurer; and the festival committee consisting of Catherine Zisgen, Charles Ries, Archibald W. Brown, John O. Gretton, Herve S. Moore, S. H. Bullock, Charles Ehrlich, C. Arthur Metzger, Holmes E. la Rue (chairman of the ticket committee), James C. Tattersall (chairman of the finance committee), and Lewis P. Randall (chairman of the Armory committee).

"The festival has been endorsed by the city government as a great civic movement—it has the sanction and enthusiastic support of the Trenton Chamber of Commerce, because that body recognizes in it a force calculated to bestow benefits upon the city beyond present estimation. The Chamber of Commerce and the city commission have journeyed so far in recognition of the movement as to

port. A few augmentations in the woodwinds were imported from Philadelphia, otherwise all were Trenton men.

The second number, recitative and aria "Look Upon Me, Lord," written by Edward A. Mueller of Trenton, was sung by Mrs. Raymond Hutchinson, a local contralto. Mrs. Hutchinson's voice is full and of good quality and her interpretations praiseworthy. Charles W. Pette accompanied Mrs. Hutchinson at the piano, and John K. Witzemann played the violin obligato, all with telling effect. Mr. Pette was the writer of the interesting program notes of the festival. Norman Reeves, a young boy soloist of St. Michael's Episcopal Choir, sang "O Rest in the Lord," from "Elijah."

But the central interest of the program was unquestionably the rendering of "The Seven Last Words of Christ," Dubois, by the festival chorus consisting of about 300 mixed voices, and conducted by Otto Polemann. The Trenton Festival Orchestra gave admirable support in the accompaniment. James A. Newell, baritone; Raymond Parker, tenor; Carolyn Edmond, soprano, and Charles W. Pette, piano accompanist, assisted.

Conductor and chorus were entirely in sympathy throughout. With one accord they followed his baton. The attacks were noticeably exact, the tone musical and well balanced and the diction of such distinctness that more noted organizations could profitably take pattern after it. The mocking spirit in the "Take Him Away" and the change of mood in the final prayer of adoration was throughout in accordance with tradition.

Commendable also was the work of the soloists. Taxing indeed were the vocal demands of the spacious Armory, but they were well met by the singers. Carolyn Edmond's voice rang out clear and sure. Raymond Parker, who is a pupil of George Carré, the New York

music and showed that she had it thoroughly at hand in the piano accompaniment.

Mme. Schumann-Heink's other numbers included that musical gem "Die Sonne sie lachet" from Saint-Saëns "Samson and Delilah" and a group of refreshingly delivered English songs, "Dawn in the Desert," Gertrude Ross; "The Mother Sings," Ed. Grieg; "Down in the Forest," Landon Ronald; "The Nile," Xavier Leroux; and "Good Morning Sue," Leo Delibes. By request she sang Nevin's "The Rosary" and the old folk "Spinning" song at the end. The audience was loath, but was compelled to let her go.

The German chorus under Julius Kümme's direction was greatly liked for its excellent work. This is a splendidly trained body of singers, not only vocally, but in the details of stage manners, much to the satisfaction of the more critical observers.

"Der Einsiedler an die Wacht," Kern, immediately established favor with the audience, because of the fine harmony, good piano and forte effects, likewise "Der Jaeger Abschied," Mendelssohn; "Waldmorgen," sung a capella, was a bit more "Stimmung" creating perhaps, than the preceding, at any rate, an encore was demanded. "Wie's Daheim War," Wohlgemuth, teemed with suppressed feeling and "Abend Staendchen," Richter, added one more to their laurels. "Old Black Joe," Foster, arranged in German by F. van der Stucken, was well sung, but lacks the force and charm of the original in the transcription and translation.

The orchestral numbers furnished by members of the Metropolitan Opera House Orchestra were the Freischutz overture, Weber; "Ballet Suite, Henry VIII," Saint-Saëns; march, "Pomp and Circumstance," Elgar; all of which were well received, particularly the Ballet Suite.



CATHERINE ZISGEN, CONDUCTOR OF SCHOOL CHILDREN'S CHORUS OF 4,300 VOICES, AND HUGE ARMY OF JUVENILE SINGERS ASSEMBLING FOR REHEARSAL IN SECOND REGIMENT ARMORY AT TRENTON, N. J.

request closing of the schools, of the factories and of the stores on Tuesday afternoon, when the great chorus of school children sang. This practically means that in three short years the Trenton music festival has so firmly and decisively established its merit as to win a half holiday in order that the working people might be given the opportunity to accept the remarkable musical advantages offered."

The above quoted from the program only goes to show the tremendous musical awakening, which the annual festival is bringing about in Trenton.

Opening Concert Sunday Afternoon, May 17.

The festival opened with a vesper service at 4.15 Sunday afternoon. It was a fitting program entirely in harmony with the day. Out of town crowds and Trenton citizens began to throng to the big Second Regiment Armory at an early hour.

Mayor Frederick W. Donnelly opened the program with a short pertinent address. This was followed with prayer by Rev. Albert Busch.

The musical program was one of dignity throughout, beginning with the Schubert B minor symphony "Unfinished," and concluding with Dubois' "The Seven Last Words of Christ."

The Schubert symphony introduced a Trenton festival orchestra, directed by Albert T. Stretch, its organizer. A smooth, careful reading was given this number and much beautiful quality of tone produced, which won immediate approval from the audience. The "Extase," Louis Ganne; and "March and Procession of Bacchus" from "Silvia," Leo Delibes; given with freedom and abandon, likewise a good musical quality, completed the solo numbers of the orchestra, which in its musicianly delivery proved that Trenton has an organization in this orchestra, which should be a source of great local pride and worthy of sup-

teacher, sang with assurance and understanding. No one would have suspected from his singing, that James Newell had been suffering from a severe cold. Great tribute to a man, who can sing with such good tonal quality, and satisfying expressiveness under such difficulties! His interpretation of the "I am Athirst" stood out as a special bit of artistry.

A concert by local talent, this was a suitable opening to the succeeding programs and one undeniably successful.

Second Concert Monday Evening, May 18.

Monday evening brought with it Mme. Schumann-Heink, the German chorus of 168 male voices, Julius Kümme, conductor, and the Metropolitan Opera House Orchestra (forty-five members)—a German evening in a way, the majority of the compositions being by German composers.

Mme. Schumann-Heink radiated good humor, as she always does. Escorted to the concert stage by Mayor Donnelly, the great diva was greeted by a storm of applause from those in front and those in the rear. Chorus, musicians, those in the twenty-five cent seats, as well as those in the one dollar sections, had all the same share in her contagious smile, for there are no graded greetings for her audience from this big souled woman.

And how the big Second Regiment Armory disclosed her ever wonderful voice, the faintest piano carried to the furthest corners and her forte was never heard to greater advantage. The recitative and aria "Vitellia," from the Mozart opera "Titus" was given with superb effect to orchestral accompaniment. The great contralto proved herself, as ever, equal to its intricacies and demands—all her vocal powers were at her command. Of course she had to sing an encore, such an ovation as she received could be stilled in no other way. Katharine Hoffmann, her "faithful Achates" was on hand with the

A City of "Kiddies."

Four thousand three hundred "kiddies" with their teachers, formed a community by themselves in the rear of the platform on Tuesday afternoon. The white clad, pink or blue beribboned lassies, and the more soberly dressed laddies occupying raised, semi-circular seats reaching from platform to roof, made a most imposing sight. The discipline with which this enormous group of children assembled and dispersed aroused no end of admiration among the vast assemblage present, which together with those on the platform numbered about 12,000.

Children and audience greeted the appearance of Catherine Zisgen, conductor-teacher, with tremendous applause. With innate charm of manner, self-possession but not overconfidence, this wonderful woman took her place on the small platform arranged for her in front, and with absolute ease, and authority conducted her juvenile company through delightful musical numbers, which proved a revelation of what children under right direction are able to achieve.

The first attack of "Merry June," Vincent, brought a not soon to be forgotten thrill to most of the listeners. How the childish voices poured forth in melody! They sang spontaneously, without force, and with admirable harmony and rhythm. "The Slumber Song of the River" from "Jocelyn," Godard, aroused more than one auditor to bursts of enthusiasm not included in the great applause. "But the Lord is Mindful of His Own" from "St. Paul" and "Lift Thine Eyes" from "Elijah," Mendelssohn, comprised their second group. Difficult indeed would it be to resist the plea in "Lift Thine Eyes," so musically and with such stirring effect their childish voices floated out through the vast Armory. The reliable body of altos in the "Miserere" from Verdi's "Trovatore," the excellent en-

trances of both sopranos and altos, and the obligato affect of the sopranos showed careful, conscientious training. "Mother Love," Loomis, and "Fair Shines the Moon Tonight" from "Rigoletto," Verdi, concluded the juvenile numbers. Both were given with a swing and enthusiasm, which children alone bring to the work they thoroughly enjoy.

The printed words on the program were superfluous for the children's choruses, as they sang with an astounding clarity of diction—and every number was given entirely from memory. The shading—those splendid diminuendos and crescendos, piano passages and full tone ones, gave all the requisite color and proved an excellent example of what a children's chorus may do in the way of artistic singing. Only a highly gifted woman, musically and mentally, and one of strong personality, could have developed such effects, as those which were brought about by Miss Zisgen on Tuesday afternoon.

Trenton has every reason to be proud of this unusually endowed and personally attractive woman, who has charge of the music in its public schools. It was Miss Zisgen who told the writer that the rehearsals of this festival music began as late as March 1. The children have certainly worked with a will and inspiration, for the singing of the afternoon was indeed wonderful.

Louise Homer, of the Metropolitan Opera Company, was the soloist, and was well received. It seemed to many, almost too bad that her selections should not have been more in keeping with the spirit of the day. Mme. Homer furnished encores. With back half-turned to the audience she included the children in these "extras." Mme. Homer's numbers were: "My Heart at Thy Sweet Voice" from "Samson and Delilah," Saint-Saëns; "O Don Fatale" from the opera "Don Carlos," Verdi; "Dem Unendlichen," Schubert; "Mit deinem Blauen Augen," Strauss; "How's My Boy" and "Sing to Me, Sing," Homer; "A Ballynure Ballad, Old Irish," to which she added among other encores, "Annie Laurie," and "Comin' Thro' the Rye."

The Metropolitan Opera House orchestra played the "Haensel and Gretel" overture, Humperdinck; "Dance of the Hours," from "La Gioconda," Ponchielli, and concluded with the "Blue Danube Waltz," Strauss.

Tuesday Evening, May 19.

Handel's "Messiah," sung by the Trenton Festival Chorus, assisted by the Metropolitan Opera House Orchestra and Alma Gluck, soprano; Sophie Braslau, contralto; Evan Williams, tenor, and Herbert Witherspoon, bass, with Otto Polemann, conductor, and Charles W. Pette at the organ, concluded the festival.

Again Mr. Polemann showed that he had his chorus entirely under the sway of his baton. The thorough familiarity of the chorus with music and text was highly commendable. They sang freely, again with notable diction. The "O Thou That Tellest Good Tidings to Zion" moved along smoothly and with spirit. In fact there was no suggestion of monotony or sluggishness about any of the work given. The delicacy of "For Unto You is Born This Day" and the artistic development of the theme, in itself showed the master hand at the helm. Throughout, the careful devotion to detail of phrasing, diction, attacks especially, so great a weakness in many choruses, shading, etc., were easily traceable to a painstaking, thoroughly musical, and inspirational conductor.

Alma Gluck won Trenton from the first. Never has she been heard to sing with better effect than on Tuesday evening. Her singing of the air, "I Know That My Redeemer Liveth" made a particularly deep impression upon

her audience, although all her work was marked with consummate artistry and beautiful tonal quality.

Sophie Braslau won admiration for the beautiful quality of her voice.

Evan Williams sang with the abandon and vocal sympathy, which always go directly to the hearts of his listeners.

Herbert Witherspoon, the reliable, gave illustrations of some of his best vocal skill. His work was throughout clean, artistic, inspiring, and showed this distinguished

music of the entire festival program, but will give municipal concerts during the year. With such a capable director in its midst as the orchestral work on Sunday afternoon proved Albert T. Stretch to be, and the financial interest of substantial citizens, the realization of such a permanent organization is doubtless a question of only a short time.

There is a prospect, too, of a High School orchestra. High schools of towns one-fourth the size of New Jersey's capital have their own student orchestras, certainly Trenton, which can produce such a body of singing children, should be able to do as well.

FESTIVAL INCIDENTALS.

Mrs. Otto Polemann is not only president of the big festival, but she is a wonderfully versatile little woman, for besides being the wife of a talented musician and conductor, she is a dynamo of business ability, a composer, singer, and director of the Clinton Avenue Baptist Church, Trenton.

Harry A. Donnelly, brother of Trenton's progressive Mayor, was at one time managing editor of the *Musical Courier*.

The *Musical Courier* was extended the courtesy of one of the "Barlow" automobiles, Tuesday afternoon. Trenton has some beautiful, imposing old residences with extensive, shaded lawns, which looked especially inviting at this present season, in their dress of young green. The old barracks, Washington, on the pinnacle of a slender monolith, pointing to where he performed the remarkable Delaware River crossing, the substantial State House, which backs up to the banks of the Delaware with grassy lawn and much shade, and Cadwalader Park are among the points of interest which this interesting old town has to offer.

An expression commonly heard during the festival:

"Isn't the Mayor a handsome man!"

One was reminded of several old adages when observing Mrs. Otto Polemann at the festival; something about "The greatest prizes coming in the smallest packages," and about "The world wagging 'till the end of time in the little woman's way," etc. Mrs. Polemann is a strong illustration of the intrinsic value of "quality and not quantity."

(Heard on the outside of the Second Regiment Armory before the concerts.) "Official programs!—Can't tell nothin' without a program!"

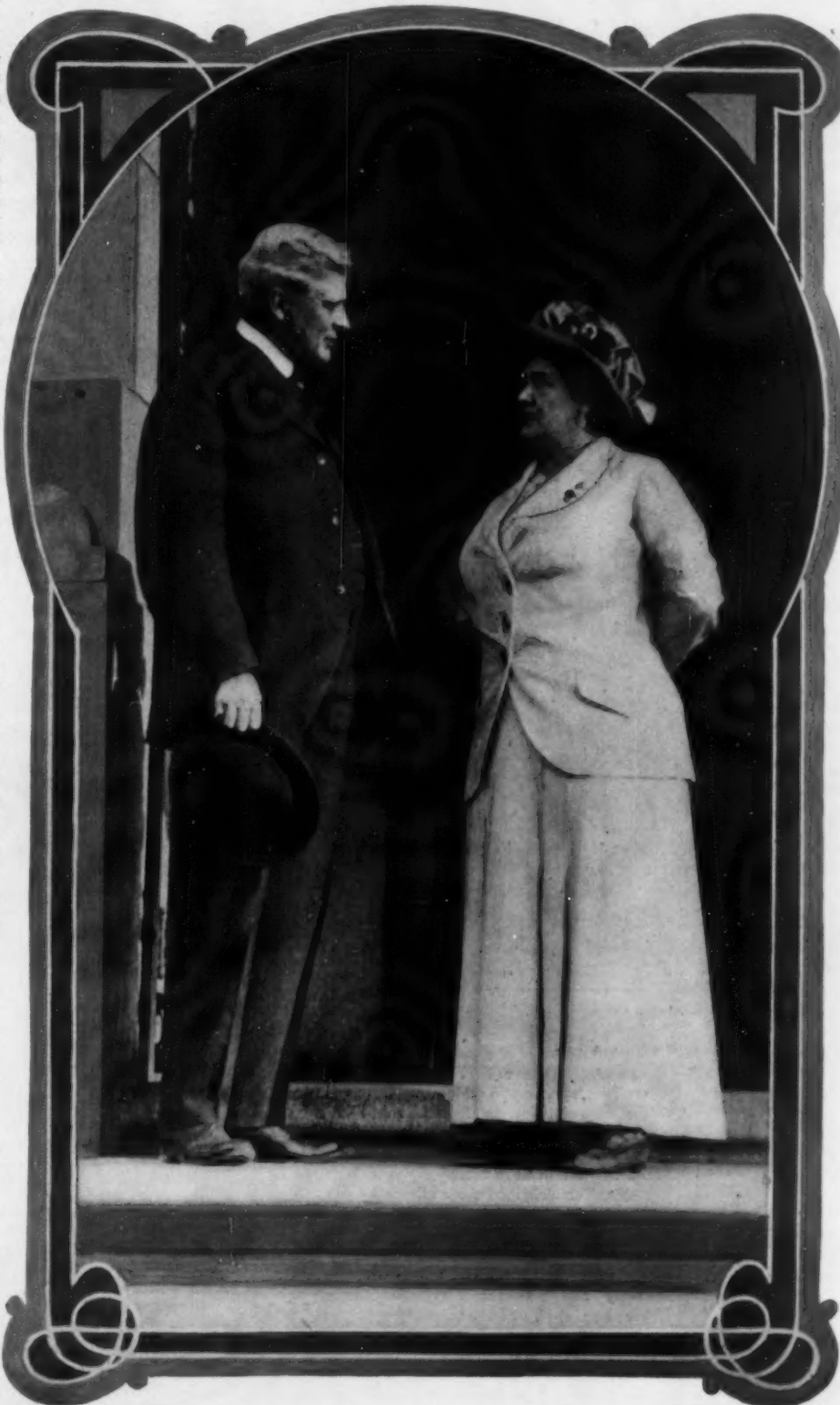
And by the way, the handsome program and souvenir books of the Trenton Festival are worthy of special comment. They went off like the proverbial "hot cakes" in the hands of the "young side-walk speculators."

Catherine Zisgen, the "lion" of Tuesday afternoon, is fortunately possessed of that broad sense of humor which allows its possessor to tell stories on herself. Miss Zisgen was on the way to the festival, when she overheard in the car:

"Mamma, that's Miss Zisgen," uttered in a child's voice. "That!" (doubtfully complimentary, according to Miss Zisgen's version), from her adult companion, evidently the child's mother. "Well, she doesn't look like her picture."

Not a bad compliment either, for to tell the truth, her pictures do not do her justice. But Miss Zisgen was too modest to interpret the "That!" so favorably.

One instance of the great love and admiration held by her pupils for this wonderful woman, Miss Zisgen, came from a grade teacher. None who attended the afternoon performance failed to notice the beautiful bouquets presented to Miss Zisgen, Elizabeth Nevius, her charming assistant, and Mme. Homer on Tuesday. They were floral tributes from the children participating. One young



MME. SCHUMANN-HEINK AND MAYOR DONNELLY IN THE DOORWAY OF THE TRENTON CITY HALL.

Metropolitan Opera basso at his best as an oratorio singer. Trentonians valued Mr. Witherspoon's work highly, and gave him hearty rounds of applause.

The orchestra showed signs of indifference and sluggishness, which handicapped the conductor greatly in an otherwise excellent production.

The members of the chorus should come in for their share of commendation, for diligent rehearsals and conscientious effort. They are to be congratulated on their conductor, and he upon such a loyal, reliable body of singers and workers.

Prospective Municipal Orchestra.

Trenton expects to have its own permanent orchestra in the near future, which will furnish not only the orchestral

boy had brought one cent to this teacher as his contribution. Soon after he appeared with one more, "because he loved Miss Zisgen so much." Not long after up he came again and another cent was added "because his folks used to work for Miss Zisgen's folks and he wanted to give all he had."

And that chorus of 4,300 children's voices came not from Trenton's "400" families exclusively, but from what O'Henry would term the "4,000." All shades were represented from the African of the deepest dye through the varying Slavic, Italian, to the extreme "pale face."

(Overheard at Trenton House.) "No, I wouldn't call it a show. I was there myself and was very much impressed."

The Barlow Monday evening musicales are among the signs of Trenton's musical awakening. An attractive hall in the top floor of this piano house, affords local talent an opportunity to be heard throughout the season, and applications for tickets, which reach as many as 1,200 in advance, show the interest in these events.

"He is big enough to be liberal" was one of the many tributes paid to the festival conductor, Otto Polemann, by a fellow townsman in the writer's presence.

Mayor Donnelly believes he prefers contralto voices to soprano, but the soprano gained an inning Tuesday evening when he heard Alma Gluck for the first time.

And who did not admire the elegance and ease with which Trenton's mayor conducted Mme. Schumann-Heink and Mme. Homer to the platform? Entre nous, the mayor admitted that between the "fiddles and the train" on Monday evening, it was not such an easy task after all.

Governor Fielder and his aids were present Tuesday afternoon. It was to Mayor Donnelly that he made the remark that it was the most impressive sight he ever witnessed.

The man of affairs, who appeared in comfortable attire on Tuesday afternoon, was Col. Margerum. Some of the more conventionally minded gentlemen present wished they had the independence to go and do likewise, but evidently feared the "shirt waist" might not become them so well.

Col. Margerum, by the way, was easily recognized by his "smile," said to be known the State over.

Mme. Homer's green gown was the subject of much admiration by one sex and the envy of the opposite.

The arrival of the harp belonging to the orchestra was announced to the keeper of the Armory.

"All right, bring him right in and set him to work!" was the nonchalant reply of the keeper.

One of the ambitions of Mayor Donnelly's seven-year-old daughter was reached at the festival. She was introduced to the ideal of her dreams—the great Schumann-Heink.

Guests at Hotel Windsor, who were unable to attend the concerts, had at least the opportunity of hearing some skillful vocal pyrotechnics from the great artists. It is interesting always to note that even the greatest have continually to resort to the fundamentals, scales, etc.

Music has been taught in the public schools of Trenton for only about fifteen years and three years ago the High School was able to bring about the purchase of a \$5,000 organ for its auditorium. Much is often accomplished in a short period of time.

Richard Copely, of the Wolfsohn Musical Bureau, who furnished the artists for the festival, was also present at all the concerts.

"Barlow—Music" is the title of the leading firm of music and piano dealers of Trenton, and their cooperation in furthering the success of the festival was very apparent. Frederick Barlow and N. P. Stahl are the proprietors.

Long live the Trenton May Festival!

MAUDE E. SOUTHWORTH.

Jenny Dufau in Concert.

Jenny Dufau, coloratura soprano of the Chicago Grand Opera Company, pleases wherever she appears, this fact being attested by the following encomium:

About 1,500 persons attended. The audience found much to enjoy in the concert. Miss Dufau, heard here before in opera, on the concert stage proved to be a particularly well poised singer, of engaging personality; she possesses vocal endowments of a high order and is an artist of considerable finish. Miss Dufau's voice has developed in strength, range and carrying power during the last two seasons; it is capable of a tone beautiful in texture, and is quite fluent. Miss Dufau sang the coloratura passages in arias from "La Traviata" and "Mignon" well indeed. And in the group of lighter songs such as Loehr's "I Wish I Were a Tiny Bird," she delighted the audience by the dramatic fervor, sweetness and artistry with which she sang.—Milwaukee Free Press, May 15, 1914.

Some grand opera stars make excursions into the concert field, but remain, obviously, opera singers remarkable as "attractions"

rather than artists. When Jennie Dufau, coloratura soprano of the Chicago Grand Opera Company, was heard in concert Thursday night in the Auditorium she revealed a breadth of art and a wealth of vocal equipment which marked her not as a transplanted "star," but as a true artist. Minus the orchestra and scenic investiture which enhanced her previous appearance here with the Chicago opera forces, Miss Dufau clearly captivated the audience, as was evidenced by insistent recalls and tense interest throughout.—Milwaukee Sentinel, May 15, 1914.

Mlle. Dufau is French—she is chic, she is very pretty in her appearance and manner and at this time she seemed particularly anxious to please the people of South Bend and to give them a taste of the very finest in her art.

One of the very few coloratura sopranos of the present time, she is able to sing those arias which only the coloratura can sing with superb effect, but also she has a depth and sincerity in her work which is not found in all singers of this classification and she therefore was able to infuse simple beauty and very musical effect into the "Hedge Rose" of Schubert, and Margaret Ruthven Lang's "Irish Love Song" as well as "The Last Rose of Summer," which she did with simple elegance. This number is remembered to have been heard during the opera performances by Mlle. Dufau at Ravinia Park last summer and it is certainly something to remember.

Chaminade's "L'Amour Captif" proved to be a dainty song which suited the Dufau gifts admirably and the "Charm of Spring" by R. C. Clarke, although unknown, proved to be an attractive work and one which the singer gave with much style and uncton.

No one thing done during the evening, however, was more delightful than "I Wish I Were a Tiny Bird," by Lohr, which was sung for an encore and which was, in truth, a piece of work of the most definite and clear cut beauty.—South Bend Tribune, May 13, 1914. (Advertisement.)



OTTO POLEMAN,
Conductor of Trenton Music Festival.

Pietro A. Yon in Recital.

Pietro A. Yon, the eminent Italian organist, gave a private organ recital at St. Francis Xavier Church, New York, on Tuesday afternoon, May 19. His program consisted of the following interesting numbers: First sonata, Don G. Pagella; trio in E major and "Pastorale Sorrentino," Yon; prelude, theme and variations, W. Rudnick; first sonata, Bach; "Christmas in Sicily" (by request) and toccata, Yon.

Mr. Yon delighted the audience by his mature playing. His musicianly interpretation of the sonatas by Bach and Pagella aroused enthusiasm. The four compositions from the pen of the concert giver were received with hearty applause. The toccata is a brilliant work, "Christmas in Sicily" and "Pastorale Sorrentino" are compositions that give a good idea of the atmosphere of Southern Italy, and the trio is written strictly in the classic form, and full of delightful melodies.

Mr. Yon possesses a style that is charming because of its simplicity, and the absence of any seeking after effects was apparent throughout his playing.

Dufault in the Antipodes.

Paul Dufault, the New York tenor, has made a great name for himself in Australia and New Zealand, where he is hailed as one of the finest interpretative tenors they have ever heard. A Wellington, New Zealand, writer states that "Dufault has the rare gift of magnetizing his audience by all

that is legitimate in art. He is one of the finest concert artists we have heard for many years." Paul Dufault now is touring Queensland (Australia), but intends to leave for America during July.

THE TARKIO SPRING MUSIC FESTIVAL.

Oratorio Association, St. Paul Symphony Orchestra and Soloists Unite in Pleasing Programs.

The festival given each year at Tarkio, Mo., is one of the large events of its kind in Northwestern Missouri and Southwestern Iowa. This year's festival, held Thursday and Friday, April 30 and May 1, was no exception.

The Tarkio Oratorio Association, with a chorus of eighty-five members, accompanied by the St. Paul Symphony Orchestra, gave Mendelssohn's "Elijah." The chorus was well trained and sang with precision and spontaneity. Alfred H. Meyer, the conductor, had admirable control of both chorus and orchestra, and read his score authoritatively. The soloists sang their parts with feeling, and proved pleasing to the audience.

The other concerts, the symphony concert in the afternoon, the artist recital, and the organ and violin recital, were well attended, and highly appreciated by those present.

Below are the numbers on the organ and violin recital program rendered by Alfred Heinrich Meyer, Antoinette van Cleve and Isabelle Sleight Elder, in the United Presbyterian Church, Thursday afternoon:

Prelude in C minor.....	Guilmant
Mr. Meyer.	
Tempo di Minuetto.....	Pugnani-Kreidler
Larghetto.....	Handel
Allegro con brio.....	Handel
Miss van Cleve and Mr. Meyer.	
Adagio from Sonata No. 5.....	Guilmant
Scherzo from Sonata No. 5.....	Guilmant
Mr. Meyer.	
Largo, ma non tanto.....	Bach
Mrs. Elder, Miss van Cleve, Mr. Meyer.	
Contemplation.....	Dallier
The Bee.....	Schubert
Miss van Cleve and Mr. Meyer.	
Fantasia in G minor.....	Bach
Mr. Meyer.	

Clara Williams, soprano, and Edna Gunnar Peterson, pianist, gave their program in the Auditorium, Thursday evening:

Lusinghe piu Care.....	Handel
Miss Williams.	
Gavotte.....	Gluck-Brahms
Faschingschwank Aus Wien.....	Schumann
Miss Peterson.	
Yesterday and Today.....	Spross
Love's Whisper.....	Willeby
Sunlight Waltz.....	Ware
Miss Williams.	
Prelude in G minor.....	Rachmaninoff
Moments Valsants.....	Kronke
Etude in E major.....	Paganini-Liszt
Miss Peterson.	
The Lass with the Delicate Air.....	Old English
The Lark Now Leaves His Watery Nest.....	Parker
Will o' the Wisp.....	Spross
Miss Williams.	
Improvisation.....	MacDowell
Variations in A minor.....	Paganini-Liszt
Miss Peterson.	

The St. Paul Symphony Orchestra, Walter H. Rothwell, conductor; Elizabeth Rothwell-Wolff, soprano, and Edmund Foerstel, violinist, were heard in the following program at the Auditorium, Friday afternoon:

Wedding March, from A Midsummer Night's Dream.....	Mendelssohn
Second and third movements from Pathetic Symphony.....	Tchaikowsky
Adagio from concerto in G minor.....	Bruch
Mr. Foerstel.	
Overture to Tannhäuser.....	Wagner
Peer Gynt Suite.....	Grieg
Aria from Herodiade.....	Massenet
Mme. Rothwell-Wolff.	
La Pluie.....	David
Fliegen Minuet, from Der Bajazzo.....	Caibulka
Elfenreigen.....	Hellmesberger
Vienna Waltz.....	Komzak

Friday evening was devoted to the presentation of "The Elijah" in the Auditorium, when the following were the soloists: Clara Williams, soprano; Elsie Baker, alto; Albert Lindquist, tenor; Frederick Wheeler, baritone; Ada Clare Lafferty, soprano; Helen Foote Mueller, alto; Claire Hawthorne, tenor, and Russell Gowdy, bass.

Lilian Homesley Accepts Church Position.

Lilian Homesley has just accepted the position of soprano soloist in the Central Presbyterian Church, Montclair, N. J.



Myrtle

ELVYN

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WICHITA'S SUCCESSFUL SEASON.

Grand Opera Deficit—Musicians' Club Activities—Recitals and Other Happenings.

Wichita, Kans., May 22, 1914.

The current season is practically over, and all schools of music are preparing commencement programs.

The closing season was marked by the organization of a Wichita Symphony Orchestra, a second season's visit of the Chicago Grand Opera Company, and the Wichita Forum Chorus course, embracing in its list many of the world famous artists.

Next season this course will consist of the following attractions: Frances Alda, assisted by Gutia Casini, cellist, and Frank la Forge, pianist, October 21; Fritz Kreisler, violinist, November 18; Helen Stanley, soprano, and Frances Ingram, contralto, in joint recital, December 16; Gerville Reache, contralto, January 13; Harold Bauer, pianist, February 10; Alma Gluck, soprano, March 18.

All of these artists are new to Wichita, save Alma Gluck, who was on the course this season. Prices for course tickets range from four to ten dollars. The chorus will also be heard in separate concerts at additional prices.

Among the soloists so far announced for the Symphony Orchestral concerts are: Maude Powell, violinist; Mme. Wylie, soprano, and Louise Barnolt, contralto.

GRAND OPERA DEFICIT.

The grand opera organization here met a deficit of four thousand five hundred dollars, which was made up by the local guarantors. Mary Garden in "Thais" was the attraction.

MUSICIANS' CLUB ESTABLISHES CREDIT SYSTEM.

The Musicians Club met Thursday, May 7, in its final "wind up" of the season. The most important work of the club this year was to secure recognition and establish a credit system in the High School and grade schools for music, thanks to the broad-mindedness and appreciation of the school board, its president and the school heads. Wichita is consequently one of the few large cities in the State where similar credit is secured. Incidentally, this Musicians Club is composed in its active membership, solely of professional musicians.

PIANO PUPILS' RECITAL.

The piano pupils of Reno B. Meyers, pianist of the Power-Meyers Conservatory, will be heard in a graded program May 5, and May 7, all grades to be represented. The two Mendelssohn and the Beethoven C minor are the concertos represented. Mozart's symphony in E flat, the Beethoven symphony, No. 1, and the "Rienzi" overture will be given in two piano, eight hand arrangements.

CONSERVATORY VIOLINIST WITH EUREKA CHORAL.

Ralph Brokaw, violinist of the Power-Meyer Conservatory, has been secured as soloist for the Eureka, Kan., choral concert June 1. He will play Vieuxtemps' "Fantasie Appassionata," Wieniawski's "Russian Airs" and numbers by Schubert, Jarnfelt, and Sarasate.

REDPATH ANNOUNCES ATTRACTIONS.

The Redpath Lyceum Bureau has undertaken an immense course for next year, with the following attractions: Mme. Schumann-Heink, Dr. Frank Gunsaulus, the Cathedral Choir, the Ben Greet Players, David Duggan Operatic Company, Montraville Wood, Alton Packard, David Bispham, Edward Amherst Ott, the Chicago Recital Artists, Sidney Landon, and others, bringing the list up to twenty entertainments. For this purpose the big Forum, seating 5,000, has been leased for twenty weeks. The churches have combined and prices for the entire course will average \$1. A like course at such prices has never before been dreamed of here in the Southwest. While some changes

may be made in the personnel of the list, it has been given out as practically settled as above.

This is the culmination of a plan to utilize the forum for music, to which the price of admission will be within reach of the masses generally, and with attractions of merit at the same time.

WICHITA CHORUS SOLOISTS FOR NEXT SEASON.

The Wichita Chorus has already announced their list for next season, as follows: Frances Alda, Fritz Kreisler, Helen Stanley, Mme. Gerville-Reache, Harold Bauer and Alma Gluck. The prices range for the course from \$4 to \$10.

WICHITA CONSISTORY PRESENTS TRAVELOGUE.

The Wichita Consistory presented a travelogue in Glacier National Park at its Scottish Rite Cathedral, May 12.

FIRST COMMENCEMENT RECITALS AT WICHITA COLLEGE OF MUSIC.

The first of the commencement recitals at the Wichita College of Music begin June 1. Members of the certificate class will take part and the following are in the list: Marie

era' Class, with two divisions in each general classification. This was done with a view of emphasizing the public playing ability of one talent as compared to the student who is able to finish the announced course but has not the emphasized talent for public performances.

Graduates of this school in the artists' course in piano are Misses Waugh, Skeels, Mooberry and Roll and Mr. Remick, while in voice are Willa Rombeaugh and Eugene Morrey. Certificates in the artists' course will be presented to Noble Cain, Misses O'Leary and Haines, pianists; Hope Hardie, violinist, and Mildred Nelson, voice. Diplomas in teachers' course go to Misses Funkey and Jacobson and Mrs. A. E. Nuttle, pianists. Those receiving teachers' certificates are: Misses Smith, Jackman, McIntire, Townsend and Mrs. Swain, pianists; also Marion Knott, voice. This is an unusually large class of students finishing the courses, considering the youth of the school, it having been organized only four years.

WICHITA NOTES.

The Wichita Musical Club will meet with the Newton Club May 16, at Newton. They will sing the cantata "Spring," by Carl Busch. The joint glee clubs and orchestra of the High School gave a program May 8, under the direction of Jessie Clark. Miss Clark, who by the way, has been supervisor of music in the public schools of Wichita for about twenty years, will present the chorus of the High School the last week of May in Gade's "Crusade." No outside assistance will be called for, the students singing all solos, etc.

Minnie Ferguson-Owens presented her pupil, Mrs. L. H. Heckard, in a song recital at the Y. M. C. A. Auditorium, April 28.

Florence Mabel Capron recently returned to Wichita, after a season's study at the Von Ende School in New York City.

Mr. and Mrs. Ralph Brokaw entertained Mr. Brokaw's violin class Wednesday to the number of thirty-two. Several out of town members were unable to be present. The total numbers forty and is one of the largest violin classes in this part of the Southwest.

Hugh Brewer returned this week from New York, where he has been studying voice for the past year under Oscar Saenger.

Stoller's Band is the new musical organization for Walnut Grove Park for this summer. It is a local band and at present the only home organization of its kind. RALPH BROKAW.

An Enjoyable Recital.

A students' recital was given by Grace Larom Stellner, on Monday evening, May 18, at the Metropolitan Opera House building, New York, assisted by Olive E. Atwood, pianist, and Peter Aria, violinist. The seven participating vocal pupils of Mme. Stellner displayed excellent training. Mr. Aria played two violin solos in a creditable manner.

Olive E. Atwood won much favor by her artistic playing of Concert Etude, op. 88, by Sternberg; "Reverie-Nocturne," op. 4, by Camille Decreus; "Au Rouet," op. 60, by Schuette, and "Klavierstueck," op. 25, by Sinding. She was compelled to respond with an encore. The audience was very large and friendly.

Sentiment or Musical Perfection?

The loyalty of German opera goers is not confined to the Siegfrieds and Brünnhildes, who remain before the public for a generation. In Vienna was recently celebrated the fortieth anniversary of Johann Strauss' "Fledermaus," with great jubilation. Two singers of the original cast took part in the performance, from which we conclude that the occasion was more noted for its sentiment than for its musical perfection.—Pittsburgh (Pa.) Dispatch.



A SUNDAY AFTERNOON CONCERT IN CADWALADER PARK, TRENTON.

Gardner and Wilma Munn, piano department; Rose Marschall and Clara Rosenberger, of the school of expression. June 2 the Girls' Glee Club will present the operetta, "The Japanese Girl." A recital by Albert Bachmann, voice, and Florence Strange, elocution, from the diploma class, and Lucille Potter, pianist, of the certificate class, will be heard June 4. Several other programs will occupy the week with the commencement program (the eighth annual) occurring on June 15.

WICHITA CHORUS AND LYRIC GLEE CLUB.

The Wichita Chorus, assisted by the Lyric Glee Club, will be heard early in June in a mixed and semi-popular program.

MUSICIANS CLUB HELD A "FROLIC."

The Musicians Club held a "frolic" at the home of Mrs. Ray Campbell on College Hill, this week, and demonstrated again the feeling of good fellowship that prevails among the professional musicians here.

POWER-MYERS CONSERVATORY ANNUAL COMMENCEMENT.

The week of June 7 will see the annual commencement programs of the Power-Myers Conservatory. This school has made a distinction this year in the grades of both graduating and teacher certificate classes by making two general classifications, one the Artists' Class, the other the Teach-



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MERCER COUNTY PUBLIC BUILDINGS AT TRENTON.



TRENTON CITY HALL.

Anne Stevenson's Pupils' Musicales.

Anne Stevenson, who instructs a promising class of singers in her Carnegie Hall studios, New York, gave a recital, May 18, in Carnegie Chamber Music Hall, in which five of the advanced singers participated. The ease of singing, good enunciation and memory of all of the participants was evident in each case. The young artists each sang two songs in English, followed by an operatic aria. This gave opportunity to show their attainments.

Frederic Dixon began the program with a Chopin ballade, opus 47; an interpretation imbued with poetry. Mina Curtis, who has a voice of full tone, sang an aria from "Herodiade" especially well. Her encore was "The Year's at the Spring."

Mae Scheer won hearty applause for her singing of Max Liebling's "Love Came in at the Door." For an encore she sang a little ballad. The fluent accompaniment of the Liebling song was well brought out by Mr. Dixon. In the Mascagni aria there was throbbing expression.

Nell Donohue has a voice of real expressive qualities, and her stage presence is charming. She made a special hit with Hallett Gilbert's "A Maiden's Yea and Nay." This is a song which says something definite. Indeed, this may be said of all his songs; they are melodious, compact and complete. She sang Cadman's "From the Land of the Sky Blue Water" as an encore.

Lucille Baker, pianist, showed her musical touch and nature in pieces by Heller and MacDowell. She has learned much in the short period of her study with Mr. Dixon.

Helen Meseritz has a dainty attack and a lyric high soprano voice, capable of delivering Rossini's "Barber of Seville" aria amazingly well. She, too, had to sing an encore.

Henrietta Hurwitt, dramatic soprano, has been heard in the Stevenson musicales before. She should have a future because of her remarkable dramatic soprano voice. Her encore was "Laughing Streamlet."

Mr. Dixon completed the program, heard by a hall full of people, by playing a Brahms rhapsodie and Hinton's "Etude Arabesque." Beautiful flowers were presented to all of the participants, and Mr. Dixon played accompaniments with feeling and sympathy.

MacDermid Western Bookings.

The marked success attending the Pacific Coast tour of Mr. and Mrs. James G. MacDermid has led to a request from several quarters for return engagements. Alma Voedisch, the Chicago manager, already is arranging a second Western tour for them that will include many points not visited on the recent trip. The Western press was unanimous in according Mrs. MacDermid a place among the most desirable of the visiting artists, while the popularity of Mr. MacDermid's songs provided a welcome for this writer, evident at every appearance. An example of this was shown in a spontaneous way at the concert of the Seattle Philharmonic Orchestra, at which Mrs. MacDermid was programmed for two arias. Conductor Spargur announced during the intermission that Mr. MacDermid was present, and at the conclusion of the last orchestral number a grand piano would be brought upon the stage, for the purpose of providing a hearing of the songs, with Mr. MacDermid at the piano.

István Halász's Success at University Forum.

István Halász, the Hungarian baritone, appeared recently at the concert of the University Forum, New York, which affair occurred at the Hotel McAlpin. Among his songs were "Die Lotusblume," by Schumann; Brahms' "Heimkehr," and two Hungarian classics. The audience was very enthusiastic and after each number great applause greeted the singer, who was in excellent voice. Mr. Halász's artistic singing and his beautiful voice made his appearance at this concert very successful.

Zoe Fulton with Aborns.

One of Pittsburgh's well known contraltos, Zoe Fulton, has been engaged by the Messrs. Aborn to appear with their company at Buffalo and Pittsburgh in roles that include Nicklausse in "Tales of Hoffmann," Maddalena in "Rigoletto," Lola in "Cavalleria Rusticana," Hansel in "Hansel and Gretel," Suzuki in "Madame Butterfly," and Azucena in "Trovatore." Between opera engagements, Miss Fulton will appear as soloist at the annual May Festival, Granville, Ohio, where she will be heard in the oratorio, "St. Paul," and also in a miscellaneous concert.

On March 31, Miss Fulton sang beautifully a group of Schubert songs, including "Die Junge Nonne," "Du bist die Ruh," and "Erlkönig," before the Tuesday Musical Club of Pittsburgh. The audience was most enthusiastic about her voice, the applause being both loud and long.

Carl Bernthaler's Engagements.

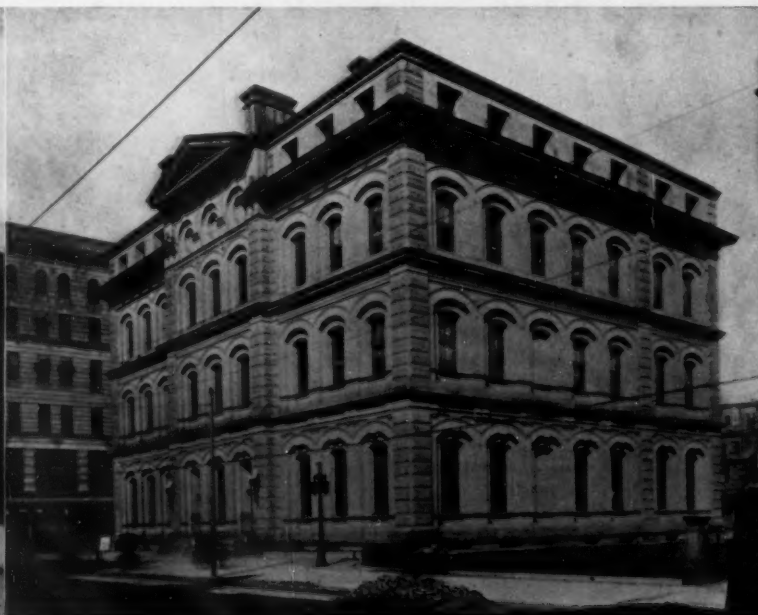
Carl Bernthaler, conductor of the Pittsburgh Festival Orchestra, is busy preparing that organization for concerts on the lawn of the Hotel Schenley, beginning June 20; but previous to that Mr. Bernthaler finds time to fill a few engagements as accompanist. On April 17, Mme. Gerville-Reache gave a recital at Warren, Pa., and was assisted by Mr. Bernthaler, who served in a similar capacity on April 23, when he appeared with the Apollo Club at Pittsburgh. He filled another engagement as accompanist when he assisted Howard White and Evelyn Scotney (Mrs. Carl Bernthaler), coloratura soprano of the Boston Opera Company. Mr. Bernthaler seemingly is indefatigable, since at present there appears to be no cessation of his labors.

Burmester with Minneapolis Symphony.

Willy Burmester will appear as soloist with the Minneapolis Symphony Orchestra, November 6, in Minneapolis.



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FAMILIAR VIEWS OF TRENTON,



McKINLEY HOSPITAL.



NEW JERSEY STATE NORMAL SCHOOLS AT TRENTON.

Dallas' Most Successful Season.

Last season's musical activities in Dallas, Tex., have been the most successful in the history of this Southern city. Robert N. Watkin, who is chairman of the music committee of the Chamber of Commerce, in outlining the work in musical circles there during the season just passed, according to the Dallas Daily Times-Herald of May 16, makes the following statement:

"The season just closing has been one of the most successful that Dallas has ever enjoyed from a musical viewpoint. The attendance upon the opera and the various instrumental and vocal recitals, which have been held in greater number than ever, proves conclusively that musical appreciation is growing wonderfully in the metropolis of the Southwest.

"The Schubert Choral Club brought to Dallas such fine artists as Schumann-Heink, Mischa Elman and others.

"The Dallas Chamber of Commerce gave music lovers a treat in two brilliant productions of grand opera by the Canadian Grand Opera Company.

"The Dallas grand opera committee gave Dallas another splendid season of grand opera with five performances.

"The State Saengerfest was entertained in Dallas with a musical entertainment never before surpassed in the Southwest.

"Plans have been made for securing a city pipe organ in the new City Hall Auditorium."

Malkin Music School Concert.

The Malkin Music School, 26 Mount Morris Park West, New York City, was the scene of a very enjoyable concert, May 17, given by the junior piano classes. Fourteen young players showed what they have learned in a few weeks, their average being ten years of age. Enthusiastic

listeners showered applause on the pupils, and praises on on the instructors afterward, for the remarkable showing made by these youngsters. It was in many cases an astonishing technical performance, artistic interpretation entering into much of the playing. Perhaps the most conspicuous trait of the players was confidence and buoyancy. This strikes one as being a national American characteristic, inasmuch as all the pianists are native born American children. It would be well if this trait of the young American were guided to practical results, as was the case with these Malkin School students. Nervous misguided activity is bad; but let that eagerness to do something be translated into directed application and results are produced.

Mr. Malkin is to be congratulated on the achievements of his instructors and pupils, as exemplified in this concert. Three teachers were represented by pupils, namely, Miss Becker, Miss Rosenbloom and Mr. Knafel, and these, in the order of their appearance, were their pupils who took part: Isidor Katz, Fannie Bleicher, Sadie Beckman, Matilda Losseff, Marie Cohen, Sadie Newman, Albert Wilson, Rose Valinsky, Miss Robinson, Lena Berman, Clara Dubman, Leo Reiser, Miss Feureisen and Alfred Hendricks.

Willy Burmester's Art.

Most remarkable praise of the great German violinist, Willy Burmester, is found in the following accounts of his appearances in Vienna, Hanover and Gratz:

To my mind, Burmester is today the greatest living violinist. No other equals him in penetrating into the very soul of the music, no other can bestow on us so much depth of emotion, feeling and riches, song and melody. A God-given poet revealed to us Tchaikowsky's canonetta. It sounded perfectly new and seemed wreathed in fragrance and melancholy. Everything Burmester touches has individuality, plasticity. His plaint is sincere, not superficial. He does not concertize, he gives us himself. Bach's old aria, which culls from the one string all the wonders the father of music was capable

of, celebrates its constant rebirth in Burmester's hands—a revelation of the Old Testament, when God Himself made music.—Illustriertes Extrablatt, Vienna.

Burmester has now entered that stage where everybody simply has to hear him in order to obtain for themselves a picture of the highest violin art of today, incorporated in Burmester.—Das Musikalische Wochenblatt.

The audience the king of violinists had attracted was rendered enthusiastic—nay, intoxicated—by the truly regal performance of this mightiest of all living violinists.—Hannoverscher Anzeiger.

Willy Burmester, playing to a large audience in the Rittersaal, achieved a success such as no concertizing violinist has had in Graz for a very long time. His program, strictly classical, with the exception of the immensely difficult "Faust" fantasy by Wieniawski, gave the artist an opportunity of disclosing not only the virtuoso, but the musician. Burmester afforded us an incomparable treat in the rendition of the Mendelssohn violin concerto, reproduced in a conception partly new, yet wholly defensible, that left us in an ecstasy of delight. He executed with astounding ease the great cadence the opening arpeggios of which presented themselves in a somewhat noisy guise, due to their explosive shortness. In the andante cantabile the artist gave rein to his pent up emotions and floating, as it were, to a different realm before our very eyes, he sang his farewell melody on his Stradivarius as freely as a bird in the open. Impossible to describe the crystalline transparency with which the artist played the allegro molto vivace, in which he accurately and artistically mastered with imitable perfection all chords, trills and each single staccato—this must be heard to be believed. Burmester's specialties are the trifles transcribed by himself, such as the aria by Pergolesi, menuet by Haydn, a valse by Köhler, gavotte by Bach and the gavotte by Gossec, which had to be repeated. He rendered them with all the perfection of his thorough, pure artistry.—Grazer Volksblatt.

(Advertisement.)

Marta Kranich to Sing in Light Opera.

Marta Kranich, the soprano, has been engaged by Andreas Dippel for his season of light opera, beginning next autumn. Mme. Kranich won success recently in a concert in Newburgh, N. Y. Speaking of her singing of Gounod's "Ave Maria," the Newburgh Daily News says: "It is doubtful if this song has ever been more beautifully rendered in this city than by Mme. Kranich."



TRENTON HIGH SCHOOL.



NEW JERSEY STATE CAPITOL AT TRENTON.

THE NEW JERSEY CAPITAL

WAGNER OPERA CONTINUES TO INTEREST LONDON AUDIENCES.

Familiar Works by Bayreuth Master Draw Large and Enthusiastic Audiences in English Capital—
Whitehill and Matzenauer Well Liked—Frank Gittelton and Sascha Culbertson Succeed—Infant Conductor Astonishes.

5 Portland Place,
London, W., England, May 8, 1914.

The second cycle of the "Ring" has brought forward Clarence Whitehill in his magnificent interpretation, vocally and histrionically, of Wotan.

Mr. Whitehill was not able to appear in the opening performance of the cycle, "Rheingold," owing to the delay in the arrival of the Mauretania from New York. But in "Walküre" Mr. Whitehill stepped into his own and charmed his audience into complete sympathy with the domineering old war god—at least so it seemed from the many expressions of admiration and approval heard during the evening's work, and the general sympathetic note prevailing in the audience; which it is never particularly difficult to detect. Either its presence or absence may always be easily sensed by those familiar with theatre audiences. Mr. Whitehill sang the role with remarkably smooth vocal finish. His voice was sympathetic as was his mood, and he made a commanding figure.

The whole production was a particularly good one. The Fricka of Mme. Dahmen was a splendid impersonation of the essential Fricka tenets of belief, the Sieglinde of Maude Fay, a very beautiful and vocal characterization; the Hunding of Paul Knüpfer, a ferocious, scowling and sinister person(ation), one from whom to escape at any price. A charming Brünnhilde was Gertrud Kappel, though hardly heroic enough for the strong minded Lady Brünnhilde. Mme. Kappel's voice is a very lovely one, but much too light in timbre for the Brünnhilde role. Professor Nikisch conducted and as usual brought out all the lyricism and marvelous coloring of the score.

A FINE "LOHENGRIN" HEARING.

Another fine performance was that of "Lohengrin," given for the first time this season May 1, under Arthur Nikisch. One of the big audiences of the season was in attendance and there was much generous applause for the artists. The title role was taken by Cornelius, who made

a very acceptable Lohengrin. The Ortrud, however, of Mme. Matzenauer was the outstanding character in the representation. A really great artist she proved herself to be in the trying part—both histrionically and vocally. Her rich, warm and sympathetic voice was used with great skill and with a sense of appropriate color; she never failed to express the mood with just the right shade of emotion. And her gestures and general dramatic delineation of the part called for nothing but the very highest commendation. The Elsa, likewise, of Maude Fay was a striking and effective interpretation, and Herr Knüpfer as Heinrich, and Herr Kiess as Telramund were excellent.

MATZENAUER AS KUNDRY.

In the "Parsifal" performance the following night, Mme. Matzenauer again demonstrated her great abilities as artist and singer in the role of Kundry. Again the vocal charm of her art of singing, the lovely and sympathetic quality of her voice, and her intelligent and wholly artistic conception of the Kundry character were notable features in an outstanding performance. Albert Coates conducted with taste and skill and the cast included Johannes Lembach as Parsifal; Johannes Föns as Gurnemanz; Paul Bender as



FRANK GITTELTON.

Amfortas; August Kiess as Klingsor, and Murray Davey as Titurel. But it is a strange thing that in all the performances given this season of "Parsifal" the flower maidens have never been heard in anything like perfect intonation, nor has the ensemble tone ever approached the seductive in quality or timbre. They have been a sad disappointment. Insufficient rehearsing, no doubt, has been the cause of their failure to attain a proper standard in their work.

GitTELTON AT ALBERT HALL.

Mme. Melba, the New Symphony Orchestra under Landon Ronald, and Frank Gittelton, violinist, joined forces at one of the special Sunday concerts given at the Albert Hall this month by the Messrs. Schulz-Curtius and Powell. It was Melba's first appearance in concert since her return from the United States, and she was received almost veritably with open arms by the vast audience, and flowers galore were sent up to the platform. In excellent voice, she sang the "Ave Maria" from Verdi's "Otello"; from "Figaro," the "Voi Che Sapete"; the aria from "Louise," "Depuis le jour," and the "Jewel Song" from "Faust"; and among the encore numbers Landon Ronald's "Down in the Forest," accompanied by the composer.

The tremendously gifted young violinist, Frank Gittelton, made his London debut on this occasion and proved himself to be an artist in every sense of the word. He played the introduction and adagio from the Bruch G minor concerto with the orchestra, under Mr. Ronald, and a Hungarian dance, Brahms, and "Tambourin Chinois," Kreisler, with Charlton Keith at the piano.

Gittelton draws the broad, vibrant tone, his bow arm is that of the master, and his interpretations are strongly individual. His appearance in recital will be looked forward to with much expectancy, when the opportunity for more

detailed criticism will be given. However, in the G minor concerto, he affirmed his authoritative standpoint and produced the resonant tone that made his playing even in so vast an auditorium as the Albert Hall, seem big and of the sternly masculine. Not that it lacked the poetic note, or the freshness and charm of the youthful spirit, as the adagio amply proved, but on the contrary the bigness of the conception was emphasized by the size of the great hall, which seemed to set off to advantage (quite contrary to what might have been expected), the broad, musical viewpoint of the young artist as exemplified in the Bruch concerto. In this number, as likewise in the two following pieces with piano accompaniment, Mr. Gittelton was applauded with fervor and recalled many times.

A CHILD CONDUCTOR.

At Albert Hall, May 6, the seven and a half year old Willy Ferrero made his debut before an English audience with the New Symphony Orchestra. The program was made up of the "William Tell" and "Egmont" overtures, the Good Friday music from "Parsifal," scherzo from Mendelssohn's "Midsummer Night's Dream" music, Berlioz's "Hungarian March," and "Serenade Mauresque" by Sir Edward Elgar.

One is somewhat at a loss to know just how to judge this newest musical Wunderkind. That he is an extraordinary child there can be no doubt. That he has memory, musical feeling, and a certain intuitive sense of the character of the compositions programed for him must also be conceded. He is styled a "child conductor" and his appearances in London at the Albert Hall as conductor of the New Symphony Orchestra, of which organization Landon Ronald is the official conductor, are exciting no little interest. Just where Willy Ferrero is to be placed in the category of conductors must, essentially, depend upon what one understands as constituting the necessary qualities of a conductor. The great conductors, it is said, play upon their orchestra as great virtuosi play upon their instruments; that to them the orchestra exists but to give utterance to readings emanating from them; readings based on a well balanced objective and subjective perception; and that, also, the personal equation is allowed a certain prerogative in the conveying of the definite musical conviction, and in the artistic persuasion and feeling underlying the conductor's right to be a conductor.

To say that Willy Ferrero "made good" in any one of these few qualifications (not mentioning the many others which time and space forbid all reference to) would be to say what was not so. There was nothing of the sort in anything he did. Neither was there any initiative, or any new note in anything heard under his wielding of the baton, either at the private hearing or at the first public concert. He has discovered no new meaning in the compositions selected nor did he assert his individuality as a child genius might be expected to do, in order to convey what he felt to be esthetic and musical mood. The readings were all very conventional and ordinary, what might be presented by any ordinary conductor with a well routinized orchestra, which the New Symphony Orchestra is—besides being much more.

However, not to seem to disparage this talented child or the gifts he does possess, it must be stated that he possesses (in addition to those other qualities possessed by him and mentioned above) a good, firm beat, a good feeling for rhythm, that he knows the leads in most cases, and indicates them with marked precision, and that he indicates the forte and pianissimo passages. All this is quite remarkable, no matter how it has been acquired, when it is remembered that he knows nothing of the formal side of music, in other words, that he knows not one note from another, and consequently has no musical knowledge associated with the usual acquiring of musicianship, and no acquaintance with any instrument whatever. All the more marvelous, therefore, is his retentive memory for what he actually does, though it may not be admitted for one moment that he is conducting the orchestra in the legitimate sense of the meaning. And it is important to mention that the child's mode of conducting is entirely carried out by his right hand, his left hand never assisting, but simply moving in an aimless, wabbly fashion. That the qualified conductor finds the technic of both hands essential any one who watches Nikisch, Mengelberg, Landon Ronald, Sir Henry J. Wood, and many others, can easily see and affirm for himself. In fact it might almost be stated without fear of contradiction that a conductor directs with his left hand and with his right beats time.

In the opinion of the writer it is a woeful waste of undoubted talent, perhaps genius, for this gifted child to be exploited in the manner in which he is being used, a manner that must eventually wreck his health, and particularly his nervous system, and destroy all aptitude for the state of mind necessary for study and development of his gifts.

CULBERTSON'S FOURTH RECITAL.

At his fourth London recital given this year at Bechstein Hall, Sascha Culbertson played the Grieg sonata for violin and piano with Otto Nikel, pianist; fugue in A minor (Bach), as an unaccompanied number; Max Bruch's G

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minor concerto, and a group consisting of "Largo," Fiorillo, and "La Campanella," Paganini.

As stated in these columns on the occasion of Culbertson's former appearances, his tone is characterized by its strongly marked virility; his playing has nothing of the objectionable femininity so often associated with the instrument, and so erroneously supposed to be its inherent character by those whose musical point of view is limited by their incapacity to express or give utterance to anything suggesting strength or vigor. His is the big, broad, essentially masculine tone, and to this capacity to draw the big tone is added a temperament imaginative, poetic, and glowing with the exuberance of youth. In the lovely Grieg sonata, the spontaneity of expression was the chief charm of the young artist's reading. In this number he was most ably assisted by his accompanist, Otto Nikel. The unaccompanied Bach number was played with breadth of musical idea as well as breadth of musical tone. It was a marvelous performance in many respects, not the least of which was the artist's perfect intonation. In the Bruch concerto, the finish of his phrasing, his firm bow arm, and the innate musical feeling infused into all he did made of the work one of great attraction, though accompanied but by the piano. The delicacy of his playing found beautiful exposition in the Paganini "Campanella," as did the broad and expressive in the Fiorillo "Largo." There can be no doubt that Sascha Culbertson already is one of the great violinists of the day and his future work will be watched with interest by all those who follow the steps of progress being made by the younger generation of violinists in their steep climb to universal recognition.

ARTHUR RUBINSTEIN'S RECITAL.

Gifted with a fine poetic and imaginative mind is Arthur Rubinstein, the Russian pianist, who gave the first of two recitals at Bechstein Hall, May 5. Mr. Rubinstein opened his program with the Bach-Liszt organ fantasia and fugue in G minor, of which he gave a spirited reading. His touch is strong, firm and of great clarity and in the fugue this latter characteristic gave a trenchant outline to the contrasting voices. Rondo, A minor (Mozart) followed, and the charm of the reading was found in the mood as well as in the beauty and delicacy of the passage playing and the scales and turns in which it abounds. Two intermezzi and the rhapsody in E flat (Brahms) came next and completed the first part of the program. These Brahms numbers were given with a breadth of conception, a deep, full, round tone, and a style that were impressive as qualities all too often absent in the interpretations presented by the average pianist. The Chopin B minor, op. 58, sonata formed the middle part of the program, and here the young artist gave full rein to his fancy and extraordinary gift in discovering and giving life to the animating impulse of a composition. It was a truly magnificent interpretation, poetic, exalted, and infused with refinement. Following the Chopin sonata came Scriabine's fifth sonata (in one part) op. 53. As presented by Mr. Rubinstein the work was intensely interesting and was well received. Two studies by the same composer—one the left hand etude made so popular in the United States some few seasons ago by Olga Samaroff—completed the first part of the last group. The two closing numbers were Debussy's "Poisson d'or" and the Liszt twelfth rhapsody, both beautifully played.

A CHARMING "AT HOME."

At the studios of Mr. and Mrs. Yeatman Griffith, May 3, at their first At Home of the month, a musical program of unusual merit was given by their pupils. Mr. Griffith numbers some exceptional voices among those studying with him, of whom much is expected in the future. Three American girls were heard on last Sunday's program, namely, Edith C. Carr, Ida Scott and Ruth Hayward. Mrs. Carr sang "Elsa's Dream," from "Lohengrin"; Miss Scott, "Les Larmes," from Massenet's "Werther," and "Pourquoi," from Delibes' "Lakmé," and Miss Hayward, "L'air des Bejoux," from "Faust" (Gounod). Other pupils were Kitty Geller, who has a remarkable coloratura voice, and who was heard in "La Messaggiera D'Amore," Gounod, and "O zitt're nicht, mein lieber Sohn," from "The Magic Flute" (Mozart), Helen Powell, who sang "Non so più cosa son, cosa faccio" and "Venite, inginacchiati," from "Figaro" (Mozart), Rosalind Michelson, who sang "Villanelle," by Dell'Acqua, and John Milligan, who was heard in Teresa del Riego's "Happy Song" and Mary Turner Salter's "Requiem." Anton Maskoff, violinist, and Sidney Rosenbloom, pianist, assisted.

MRS. KING CLARK'S RECITAL.

At her first London recital, given at Bechstein Hall, May 6, Mrs. King Clark presented a well arranged program ranging from some interesting old Italian songs to

a miscellaneous group in English. Mrs. Clark has a lovely voice, and she knows how to sing, as the phrase goes. This she demonstrated in the three opening songs, namely, "Quel ruscelletto," Paradies; "Se tu m'ami," Pergolesi, and "La Colomba" (Old Tuscan), arranged by Schindler, and in the old English "My Lovely Celia," which completed this first group of four songs. The singer's articulation, her enunciation and general delivery are excellent, uncommonly so. The second group of songs was constructed of four by Schumann—"Du bist wie eine Blume," the sentiment of which the singer gave with grace and charm; "Der Nussbaum," in which her piano tone was very lovely; the "Jamend" and "Aufträge," the last named charming song bringing out the pure quality and the freshness and beauty of the singer's voice. Two French songs, "Le Temps des Lilas," Chausson, and Debussy's "Mandolin," the latter having to be repeated, and two German songs, Strauss' "All' mein Gedanken" and "Cécilie," formed the third group. In these, the good taste of the singer, her intelligence, and again her excellent enunciation, were all factors in aiding her to express their charm and meaning.

The four concluding songs in English were "To Helen," C. Loeffler; Grant Schaeffer's "The Wind Speaks"; W. Morse Rummel's "The Moor Song"; "The Leaves and the Wind," Franco Leoni, and Huntington-Woodman's "An Open Secret." Great delicacy and a lightness of mood characterized these songs in English, and Mrs.



SASCHA CULBERTSON.

Clark gave them with no little distinction. She was accompanied at the piano by Richard Epstein.

NEW SYMPHONY ORCHESTRA.

At the second extra concert given by the New Symphony Orchestra under Landon Ronald, Mark Hambourg was the soloist and gave a decidedly brilliant reading of the Liszt concerto in E flat. The orchestra, among other numbers, gave the first performance in England of J. Satz's "Tanz der Boeksfüssler," a work scored by Glière. It is a showy and not altogether uninteresting work, but one not likely to become popular. Other orchestral numbers were the "Pathétique" symphony, Tchaikowsky; Sibelius' "Valse Triste," and Percy Grainger's "Shepherds' Hey." It was an interesting program throughout and in the Tchaikowsky symphony which Mr. Ronald conducted from memory, the orchestral nuances and general tonal quality voiced a degree of attainment but rarely heard in orchestral ensemble.

NOTES.

The opening of Sir Joseph Beecham's season of Russian opera and Russian ballet will take place May 20 with a performance of "Rosenkavalier." It may be interesting to note that the subscription list is a particularly representative one socially.

The directors of the Queen's Hall Orchestra announce that Dr. Richard Strauss has accepted an invitation to conduct the Queen's Hall Orchestra at a special concert to be given at Queen's Hall, June 26.

EVELYN KAESMANN.

(Later London Opera News on page 45.)

Albert Schott Praised.

Albert Schott, the operatic tenor, has been scoring significant successes in Europe, some of which were of such proportions that it is interesting to note how they were received on the part of the German press, as attested to by the attached newspaper reviews.

Schott made his debut at the age of twenty as Lionel in "Martha" and later sang the heroic tenor roles of all the important operas in the German and Italian repertoire. His operatic appearances in Germany resulted in these critical estimates:

Albert Schott sang Florestan in "Fidelio." He is familiar to us as an exceptionally gifted singer, whose acquaintance we first made in "Der Freischütz." In "Fidelio," he again vouchsafed us some extremely artistic interpretations, in which splendid and deeply felt moments reflected fine musicianship. As one of the favorite tenors, it was natural that he should be overwhelmed with applause.—Augsburg Abend-Zeitung.

In "La Dame Blanche" Albert Schott was well cast in the role of the jolly, cavalierly and happy go lucky Georg. He gave a more than effective performance. One admires in his singing particularly the phenomenal exactitude and extraordinary certainty of his voice. His aria in the first act and the cavatina in the second act were received with acclaim.—Pfälzer Presse.

A laurel wreath is due to Albert Schott, who sang Raoul in "Les Huguenots." It is wonderful to note how he is able to sink himself in the personality of the character he essays. The development of every detail leaves no room for criticism. In vocal expression he is sincere, natural and deeply emotional. His voice seems to have no limit in strength or range. He scored a veritable triumph in his exacting duet with Valentine. It is well known that this number was added by Meyerbeer to the already completed opera in order to give the tenor a better exit. Albert Schott made full use of this opportunity, and the applause of his hearers knew no bounds after the finish of the number. He was equally effective in the love scene, and a veritable ovation was accorded him at its conclusion.—Düsseldorfer Anzeiger.

Albert Schott scored the greatest success of the evening as Radames in "Aida." His voice is of beautiful timbre, and he leaves nothing to be desired in the way of strength and expressiveness. Added to these attributes, one must mention also the impressive appearance of the tenor.—Kieler Zeitung.

In "The Jewess" it does not suffice for the singer of the leading tenor role to produce a wonderful tone quality, but he must also be able to characterize the role, and that can be done only when the artist is an exceptional actor. The part is extremely well drawn by the librettist and requires a mixture of fanatical hatred with extreme love. These contrasts were made by Mr. Schott with vast resources in the way of histrionism and vocal characterization. He demonstrated that he is able at all times to find for every mood the correct nuance in the way of demonstration. His Eleazer is not a mere stage figure, but breathes life; he is a human being as regards the portrayal of feelings. The Albert Schott delineation was full of tremendous verve and movement. The climax of his performance was the big aria of revenge with the prayer as a finale in the fourth act, where his love for Recha and his desire for revenge conflict so intensely. Extremely demonstrative applause and unending cries of "Bravo" recalled the artist after his splendid effort.—Magdeburg Anzeiger.

In breathless delight the audience listened to the beautiful melodies and the sweet tones of Lohengrin's music. Albert Schott is superior to most of the Lohengrin interpreters by reason of his finely conceived and well executed acting, his heroic presence, his fine manliness and the brilliancy and clarity of his voice as well as its resourcefulness in expression and its seemingly limitless endurance. We regret that Mr. Schott's road to fame allows him only a short visit to Kaiserslautern. We would like to keep him here for all time at our local opera house. We are sure never to forget his masterful delivery of the "Song of the Grail" in the last act. It was filled with warmth, deep meaning and conviction.—Kaiserslautern Pfälzische Zeitung.

Albert Schott scored a sensational success in "Les Huguenots" with his splendidly delivered song about his unknown lady love, and, in fact, with everything else he did during the performance. The applause was boundless.—Kaiserslautern General Anzeiger.

Albert Schott was unsurpassed in the role of Florestan in "Fidelio."—Kaiserslautern Anzeiger.

A fresh and victorious voice is that of Albert Schott, who with that organ and his great singing art made the "Aida" performance of last night a thing long to be remembered.—Chemnitz Zeitung.

In recital, too, Albert Schott pleases the critics, as this example from his numerous collection of concert reviews will testify:

An extremely artistic evening was that given by Albert Schott, whose recital delighted a very large audience. His tenor voice is irresistible, for it combines brilliancy with fascinating beauty of quality and melting tenderness. Such voices are heard only in the persons of the very great artists. Besides the "Pylades" by Gluck and songs by Schubert, the singer did the narrative and farewell to Elsa from "Lohengrin" in superlative style. His success was unequivocal.—Bingen Zeitung. (Advertisement.)

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NEW HAVEN VISITED BY STARS.

Musical Celebrities Have Regaled Large Audiences in University City.

New Haven, Conn., May 15, 1914.

A concert of musical excellence was that of Clara Butt and Kennerley Rumford, which not only brought the local musical season to a fitting close last evening, but also presented to Yale University and New Haven one of the best contralto voices ever heard here. The program contained many numbers rarely sung on this side of the Atlantic. Mme. Butt is an artist of great versatility, ranging from the unique command of the mezza voce in the humorous ditty, "I Know My Love," to the stupendous flow of tone given Beethoven's "Creation Hymn." Many encores followed, while "Annie Laurie" was given the grandeur and fervor of a grand opera aria.

Mr. Rumford is the possessor of a baritone voice of delightful quality. His Brahms selections created a deep impression and he was particularly successful in the "Largo al factotum" from the "Barber of Seville." This was followed by a storm of applause. In the duets the blend of voices was beautiful and effective.

The Australian pianist, William Murdock, played almost entirely works from the modern French school. Merited praise should be given Harold Croxton, an accompanist of marked ability.

JOHN MCCORMACK DRAWS HUGE CROWD.

To John McCormack belongs the distinction of having drawn to the Hyperion Theatre the largest audience that has ever gathered there to listen to music. Not only were there hundreds standing wherever the law would allow, but even the stage and the orchestra pit contained hundreds of chairs—every one filled. His voice seemed more beautiful than ever. Everything he did had the touch of the real artist and encore after encore was the result. The secret of Mr. McCormack's success is easily discerned. He is giving the people what they want and doing it in a well-nigh incomparable manner. His audience was made up of folks from all walks of life.

PADEREWSKI'S RECITAL.

The recent Paderewski recital attracted a large audience to Woolsey Hall. They applauded when he appeared, and did likewise whenever an opportunity presented itself. Much of this applause was not, however, well distributed. Technically he seemed note perfect, but the program was the same old one of many years standing—interesting to the piano student but containing nothing new about which to write. E. A. LEOPOLD.

Mme. Zeppilli in California.

The accompanying "snapshot" shows Alice Zeppilli and her husband, Signor Albertgherri, in California. The picture was taken recently during the long tour of the Chicago Grand Opera Company. The fine Japanese dog is a valued pet of these popular people.



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Kate Lacey, a local manager, announces a series of five concerts, presenting Schumann-Heink, John McCormack, Willy Burmester, Alice Verlet and the New York Symphony Orchestra.

ALICE NEILSEN CONCERT.

The last concert offered by T. T. Frankenberg for this season was given by Alice Nielsen last Monday evening, in Memorial Hall.

Miss Nielsen is a local favorite, having appeared here many times both in opera and concert. She was at her best in this last program, singing with a freedom and grace that could not fail to please. This recital ends Mr. Frankenberg's course, and will be his last offer for a while at least. He has accepted a position as instructor of journalism at Western Reserve, and will take up this new work in the fall.

CONCLUSION OF A BRILLIANT SEASON.

With the coming of Frieda Hempel tomorrow night the Women's Music Club will bring to a close the most brilliant and successful season in its history. Miss Hempel takes the place of Mary Garden, who disappointed an audience of 4,000 in January. This will be Miss Hempel's first Columbus appearance and she is already assured a hearty welcome.

TWO PRIVATE MUSICALES.

On Thursday afternoon, May 14, in the Virginia Hotel, Mrs. C. C. Aler and the Misses Aler will entertain with a large reception and musicale. Cecil Fanning and Grace Lee Orr are to give a delightful program, several of Mr. Fanning's works being included. Mrs. Orr and Mr. Fanning will also appear next Wednesday evening, May 20, at the Hotel Columbus.

MUSICAL ART SOCIETY.

The second and last concert of the season by the Musical Art Society, Samuel Richard Gaines director, is to take place Monday evening, May 18. Virginia Stickney, of Boston, will be the visiting artist. A program of much variety has been arranged.

ANNUAL MAY FESTIVAL.

Maude Klotz and Marion Green are to assist at the annual May festival of the Columbus Oratorio Society, May 25 and 26, in Memorial Hall. Great interest is being shown in this festival and the advance sale of seats has been heavy.

COLUMBUS TO LOSE PROMINENT TEACHER.

Emily Lyon McCallip, a very active and progressive pianist and teacher, will move to Philadelphia the middle of June, where she expects to open a studio and to continue her active musical work. Miss McCallip's loss will be greatly felt here by her many friends and admirers, who wish her success in her new venture. Mrs. Fred Ruth will act as chairman of the house committee of the Music Club, a position successfully filled by Miss McCallip for many years.

DEATH OF MUSIC SUPERVISOR.

On Friday, May 8, about midnight, Tillie Gemuender Lord, instructor of music in the Columbus Public Schools, died suddenly of heart failure. Mrs. Lord had been ill for several months, but was thought to be on the road to recovery. Her successor has not yet been appointed.

EMILY CHURCH BENHAM.

Serato to Make California Tour.

Annie Friedberg, the manager of Arrigo Serato, the noted Italian violinist who will visit this country next autumn and who has been engaged with most of the principal orchestras in the country, states that she has just booked for this eminent artist a California tour which will take him to the principal cities on the Pacific Coast.

Dr. Ernest Künwald, conductor of the Cincinnati Symphony Orchestra, prior to sailing for Europe, arranged with Miss Friedberg to have Serato play the Beethoven concerto in Cincinnati because of this artist's reputation as a great Beethoven interpreter.



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THE BERLIN SEASON DRAWS TO A CLOSE.

"Mirakel" Continues to Be the Chief Attraction—Bach B Minor Mass Heard—Annual Festival of Allgemeiner Deutscher Musikverein to Be Held at Essen.

Jenaer St. 21, }
Berlin, W., May 8, 1914. }

Over 51,000 tickets for "Das Mirakel" were sold during the first week of its performance in Berlin and dates have been extended to include nineteen consecutive evenings of this great spectacular work with the Humperdinck music. At the same time that thousands are visiting the production in Circus Busch, moving picture films are showing the work in the Palasttheater am Zoo, so that Berlin seems to be "Mirakel" mad. The Crown Prince and Princess have been among the enthusiasts, having attended the final rehearsal and two public performances. It is estimated that, including the London, Vienna and various German performances of the Vollmoeller work, two and a quarter million people have thus far seen "Mirakel."

Maria Carmi, who is enacting the role of the Madonna, was requested to create the role of Potiphar's wife in the Paris premiere of Richard Strauss' new work, "Joseph's Legende." Mme. Carmi did not accept this offer, however, preferring to continue to perform in the work of her husband.

BACH B MINOR MASS.

Bach's B minor Mass was heard at the Singakademie on Monday evening. This concert was arranged for the benefit of the pension fund of the Philharmonic Orchestra, which assisted. Usually these concerts fail to draw as large an audience as could be wished, but this time the hall was well filled with listeners, who followed the great Bach work with evident interest, in spite of the warmth of the evening and certain unevennesses in the performance of the work by the Singakademie Chorus. The soloists were: Eva Lessmann, soprano; Martha Stapelfeldt, contralto; George Walter, tenor, and I. von Raatz-Brockmann, baritone, with Bernhard Irrgang at the organ.

THE GERST MUSICALS.

Mr. and Mrs. Edgar A. Gerst gave the last of their season's series of monthly receptions on Saturday. An animated gathering from Berlin's music world filled their charming home and showed its appreciation of an interesting musical program, when Irena von Brennerberg and Augusta Cottlow-Gerst were heard together in the Beethoven E flat major sonata for violin and piano and a group of short violin solos. It was a most enjoyable evening, the Gerst salon being one of the most delightful in the American colony.

CONSERVATORY OPERA.

The third performance given by pupils of the operatic department of the Stern Conservatory on Saturday at the

Nollendorf Theatre won for them a well deserved success. Scenes from the second and third acts of "Troubadour," the first act of "Der Waffenschmied" and Offenbach's one act opera, "Herr und Madame Denis," made up the program. A remarkably sympathetic impression was made by Gertrud Land as Azucena, her warm, rich, well schooled contralto voice being admirably supported by a glowing temperament and marked histrionic ability. She had an able partner in Jacob Frischmann as Manrico, and their duet in the second act made one forget, in admiration of their vocal and artistic finish, that these were not more experienced performers.

Käthe Janson was pleasing as Marie in the "Waffenschmied," her voice being of fresh, pure quality and her delivery natural and quite in keeping with her role. Erich Holder as Edelfhof and Bruno Kunzel as Georg distinguished themselves, while Annie Golisch impersonated well the part of Irmentraut, although this role did not suit her nearly so well vocally as did that of Ortrud in a recent appearance. The Offenbach opera, with its charming humor, was received with much enthusiasm and is to be repeated again tomorrow in the fourth program. Nuschka Dobschütz was vocally and histrionically interesting as Lucile, and Betty Strassner, whose voice was rather too nasal to be entirely pleasing, was a very capable and vivacious Nanette, notwithstanding.

Others who appeared advantageously in leading roles were: Elsa Heller as Lenore, Bernhard Salomonowitsch as Hans Stadinger, and Charlotte Steinkritzer as Gaston in the Offenbach work. The performances of the conservatory orchestra, under Director Hollaender's baton, were highly praiseworthy.

NOTES AND MENTION.

Summer opera is to be conducted this year in the Theatre des Westens, the Wagner "Ring" being among the performances. A federation has been formed with the "Freie Volksbühne" and an ensemble made up of members of different theatres is to be brought together. Ernst Micaelis, director of the Hamburg Schiller Theatre, is to be at the head of the undertaking.

The season of the Deutsche Oper in Charlottenburg closes on July 4, to reopen again on August 30. Three works will be added to the repertoire of this stage before the close of the season. These are Johann Strauss' "Zigunerbaron," "Iphigenie in Aulis," which will be given

in commemoration of Gluck's 200th birthday, and the "Walküre."

In commemoration of Wagner's birthday a festival concert is to be given in the large hall of the Brauerei Friedrichshain. The augmented Blüthner Orchestra, the Bruno Kittel Chorus and the soloists, Wilhelm Grüning, tenor; Johanna Hesse, soprano, and Herr Stabernack, organ, have been engaged.

Edgar Stillman Kelley's quartet, which was so enthusiastically received in Altenburg, is to be heard in Berlin at the American Woman's Club on May 28.

Aside from Felix Weingartner's "Cain and Abel," which is to have its premiere at Darmstadt on May 17 during the spring festival, another new opera is to be brought out in Germany this month. This is Paul Graener's "Don Juan's Last Adventure," with text by Anthes, which will be introduced at the Leipsiz Opera on May 30. By a curious coincidence Weingartner's first intention was to employ Anthes' text, but learning from the author that Graener was already occupied on it, he decided upon "Cain and Abel"; whereas Graener himself, before settling upon the Don Juan story, was first minded to employ a biblical text.

The annual festival of the Allgemeiner Deutscher Musikverein will be held in Essen from May 22 to 27. The first program will offer a festival prelude by Richard Strauss, honorary president of the society; a fantastic piece by Theodore Huber, of Andernach; a ballad, "Die Handwerksburschen," with orchestral accompaniment, by Otto Neumann; an orchestral work, "Erotikon," by Hermann Unger, and the second Symphony in F minor of Heinz Tiessen, of Berlin. On May 23 will be given in the Essen Stadttheatre a comic opera, "Dandolo," by Rudolf Siegel. In the second orchestral concert on May 24, Siegmund von Hausegger will conduct his "Nature" symphony and there will further be heard a dithyrambe for chorus and orchestra by Othmar Schoeck and a "Concertstück" for piano and orchestra by Emil Blanchet, of Geneva, the composer himself playing the piano part. On May 25 the first chamber music concert will bring Walter Schulthess' piano variations, op. 1; lieder by Rottenburg, and a piece for violin and piano called "Grillen," by I. Haas. On the evening of the same day the premiere of Volkmar Andrae's "Ratcliff" will be given, the ensemble of the Dusseldorf Stadttheatre performing the work. The second chamber music concert on May 26 will bring an organ sonata with a contralto solo by A. Jemnitz, excerpts from Erwin Landvais' suite for female chorus, "Nippon," a serenade by Gottfried Rudinger, and E. Mattieson's ballad, "Lenora." The third orchestra concert will bring the festival to a close with an overture, "Komödianten," by Julius Kopsch, lieder with orchestral accompaniment by Walter Braunsfels, and a symphony in E flat major by Franz Schmidt.

Howard Wells, who has long since been one of Berlin's really successful piano teachers, is growing constantly in popularity. One reason for this is that he offers a more general musical education than the average piano teacher does. In addition to his normal work and classes in ear training, Mr. Wells has added a new feature to his educational program. This is an orchestral class for giving his pupils routine in playing with orchestra. A small orchestra composed chiefly of students meets at Mr. Wells' studio once a week for the purpose of rehearsing concertos with his pupils. At the last class the following numbers were played: the Liszt E flat, by Mabel Murphy; the Liszt Hungarian fantasy, by Louis des Voignes; the Mozart A major, by Harriet Wilson, and the Beethoven C minor concerto, by Frl. Kasiwa Mura, a young Japanese pianist.

Leo Slezak, who recently sang in Bucharest, was decorated by the King of Roumania with the Commander Cross of the Roumanian Crown, one of the highest distinctions that Roumania has to offer.

Ferruccio Busoni has undertaken a concert tour through the principal cities of Italy under the direction of M. Carreras, husband of the well known Italian pianist, Mme. Avani-Carreras. Arrigo Serato and Egon Petri will assist in this tour as soloists and Busoni plans to introduce chiefly symphonies by German composers, particularly those of Mozart, which are seldom heard in Italy.

Heinz Arensen has sung the role of Eleazer in "The Jewess" no less than twenty-five times at the Charlottenburg Opera this season, he having created the part for this stage.

In Mr. Abell's "Retrospect of the Berlin Music Season," which appeared in the issue of the MUSICAL COURIER of April 29, an important name was through an oversight omitted in giving the list of pianists who have appeared

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*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZNERAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Dippel Opera Co., Chicago.
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in Berlin during the past season. This was Augusta Cottlow, whose concert was one of the particularly interesting events of the season. The celebrated American has been invited to play the MacDowell concerto under Winderstein at Bad Neuheim on July 2. This engagement comes as a result of her recent great success with this concerto in Leipzig.

LURA E. ABELL.

NEW ORLEANS PHILHARMONIC SOCIETY CLOSES SEASON.

St. Louis Orchestra and Mme. Sundelius Give the Final Concert—Debut of New Orchestra—Other Events.

New Orleans, La., May 13, 1914.

The final concert of the season of the Philharmonic Society was held on May 9 with the St. Louis Orchestra and Mme. Sundelius as the attractions. The large Athenæum was filled with music lovers, whose emphatic applause left no doubt as to their appreciation and enjoyment. The orchestra made a most favorable impression under Max Zach's reposeful and convincing leadership, and Mme. Sundelius' limpid soprano was heard advantageously in a Mozart aria and in two encores which she was forced to grant, "Depuis mes Jours" from "Louise" and "Se Saran Rose." The interpretation she gave the "Louise" aria was one of the most artistic heard in this city in a long time.

At an extra matinee concert given on the same date the orchestra scored a fine success. Marion Green, baritone, was the soloist, and acquitted himself well.

PHILHARMONIC ORCHESTRA DEBUT.

The first concert by the Philharmonic Orchestra attracted an audience of goodly proportions at the Athenæum. The program consisted of the Weber "Jubel" overture, Mozart's symphony in E flat, the "Good Friday" music from "Parsifal," Massenet's "Scenes Alsaciennes," Sibelius' "Valse Triste," the ballet music from "The Damnation of Faust," and the march from "Pomp and Circumstance" by Elgar. The new organization did highly commendable work and gave promise of big things for the future. Ferdinand Dunkley, the conductor, held his musicians with authority and gave clean cut and artistic readings of the various numbers. The soloist of the evening was Albert Janpolski, baritone.

"THE CREATION" SUNG.

Haydn's "Creation" was recently sung under the direction of Leon Ryder Maxwell, whose ability as a conductor was proved last year by his impressive readings of Dr. Ferrara's "Messe Solennelle" and Schumann's "Paradise and the Peri." The soloists were Hazel Eden Mudge, soprano; Edward Walker, tenor, and C. Edward Clark, basso, all of whom did creditable work. Never has a better drilled chorus been presented here than the one trained by Mr. Maxwell for the occasion.

SOUTHERN CHORAL CLUB IN OPERA.

The Southern Choral Club, under the direction of the well known local singing teacher, Robert Lawrence, gave meritorious performances of the "Pirates of Penzance" and "The Chimes of Normandy" at the Tulane Theatre. Mr. Lawrence deserves hearty congratulations for the effective manner in which he presented these works.

POLYHYMNIA CIRCLE MUSICAL.

The last of the Polyhymnia musicales was given on May 4 at the Chamber of Commerce Hall, which was almost completely filled. Theresa Cannon-Buckley, the founder and directress, further confirmed her splendid talents as a musician both by her selection of the program and her conducting of the choral numbers.

HARRY BRUNSWICK LOEB.

The Larkin-Weber Recitals.

It is only four years since Anne Irene Larkin, reader, and Henriette Weber, pianist and lecturer, joined forces to present their unique recitals of melodramas, and yet during that comparatively short period their novel and distinctive programs have been heard in many of the important cities of the East and Central West. These Chicago artists are so popular in their home city that they fill at least forty engagements in Chicago and the immediate vicinity each season, having been heard five or six times with those clubs that first engaged them.

Misses Larkin and Weber are constantly adding to their repertoire so that their programs always contain interesting novelties. Their opera lecture-recitals have also attracted much favorable notice, and their list includes the Wagner operas and many older and modern works. The operas presented are selected with reference to their dramatic and musical value, and the melodrama arrangements in which they are given are original with Miss Weber and Miss Larkin.

Some recent press comments follow:

Miss Larkin's reading was a revelation, and Debussy's music, interpreted by Miss Weber, simple as it seemed, had within it the supporting power of orchestras. The audience, larger than usual, for it was "Reciprocity Day," and the presidents of many of the

foremost women's clubs of the city were present, sat entranced by the story.—Chicago Examiner.

Miss Weber and Miss Larkin presented "Pelleas and Melisande" to a large number of invited guests. The joint as well as the separate work of these two artists is graceful and authoritative and the melodrama in their hands is truly a melodiously illustrated story.—Columbus, Ohio, Dispatch.

Miss Larkin gave this text (Bergliot) with a very sincere regard for the beauty of the lines. Her voice is a very musical one and added to this is a personality of much charm. She also has a splendid stage presence which adds not a little to the effectiveness of her work. Grieg has composed some very lovely music to the Bjornson text and Miss Weber played it charmingly. The ensemble of the two artists was most admirable in this melodrama.—Ohio State Journal, Columbus, Ohio.

It was an artist evening and so sympathetic was the work of the reader and pianist that it is impossible to speak of one without the other. Only the request, made at the beginning, that there be no applause until the recital had concluded, kept the story from frequent interruptions that would otherwise have punctuated throughout the splendid work of both young women.—Davenport, Ia., Daily Times. (Advertisement.)

Della Thal Leaves for Europe.

Della Thal, the Chicago pianist, left Saturday, May 23, for Europe on the steamship Lapland. Miss Thal, who has had a very heavy season both concertizing and teaching in her studio, well deserves a long vacation and



DELLA THAL,
Pianist.

she will not return to America until next fall, when she will appear in concert under the management of Marguerite Easter.

Victor Heinze's Summer Plans.

Victor Heinze, the master piano pedagogue, is to spend his summer vacation in the Tyrolean Alps, near Switzerland, where a number of his American pupils will follow him. During July and August he will teach there and also conduct one of his famous normal courses. Applications for private lessons or the normal course should be made early.

Victor Heinze, who lives at Peter Vischer Strasse 19, is one of Berlin's most successful teachers, whose pupils are constantly winning sincere recognition on the concert stage or as teachers. His interesting booklet, "Studying Music Abroad," which may be obtained free of charge by application, contains many testimonials as to his pupils' appearances in Germany's and America's largest cities. They demonstrate better than words the thoroughness and superiority of his teaching.

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Aborn Opera in Brooklyn.

The Aborn English Grand Opera Company, Milton and Sargent Aborn, managing directors, opened a three weeks' engagement at the Brooklyn Academy of Music on Monday evening, May 18. The operatic attractions given at popular prices by the Century Opera House managers, will consist of two bills a week, with changes on Monday and Thursday, and with the usual Wednesday and Saturday matinees.

The repertoire during the three weeks includes the following: The week of May 18, "Rigoletto" and a double bill with "Cavalleria Rusticana" and "Pagliacci"; week of May 25, "Trovatore" and "Madame Butterfly," and on the week of June 1, "Carmen" and "The Tales of Hoffmann."

The members of the cast on Monday evening were: Orville Harrold, as the Duke; Edith Helena as Gilda, Giuseppe Picco as the Jester and Herbert Waterous as Sparafucile.

Harrold was in fine form and sang superbly, giving his familiar portrayal of the Duke of Mantua. The performance was hindered considerably by the lack of volume from the small sized orchestra under Josef Pasternack's direction.

Edith Helena has a splendid voice, but fails at times in the strictly artistic handling of it. Her dramatic ability is marked and thoroughly satisfying. Picco displayed a voice of remarkably broad and luscious tone and Herbert Waterous was pleasing in every detail.

During the latter part of the week, "Cavalleria Rusticana" and "Il Pagliacci" attracted good sized audiences. The cast was the same as that of "Rigoletto," with the exception of Graham Marr as Alfio in Mascagni's work, and George Natanson as Silvio and Arthur Green as Beppo in "Pagliacci." Orville Harrold sang and acted the leading tenor roles in his customary pleasing fashion, while Giuseppe Picco as Tonio won a brilliant success in the prologue, which by the way, was delivered in Italian.

The other artists performed with a good histrionic fidelity and praise can be accorded the whole performance.

Esperanza Garrigue Studio Notes.

Esperanza Garrigue will sail for London on June 5. Her pupil, Enrico Alessandro, a lyric tenor, is on his way from Rome, Italy, to London; he will study there with Enrico Caruso, who has generously offered to take full direction of his studies from now on.

Mme. Garrigue will visit her friend, Adelina Patti, while in England, and will later travel with her sister, Mrs. Masaryk, taking a complete rest. Before returning to America, Mme. Garrigue will visit her operatic pupils, Roa Eaton, of the Royal Opera of Naples, and Eleanor Painter-Schmidt, of Charlottenberg, Germany.

One of Mme. Garrigue's American operatic pupils, Helene Alberts, who sang minor parts with the Century Opera Company this past winter, is now singing first parts with the Aborn companies in Pittsburgh and Baltimore. Another pupil, Amanda Brown, first with the Century Opera Company and later with the "Chocolate Soldier" Company, has been engaged with Andreas Dippel.

The MacDermonds in Spokane.

Sibyl Sammis MacDermid and James G. MacDermid appeared in Spokane, Wash., under the auspices of the Musical Art Society. The following are the press reports:

In addition to its wonderful flexibility, Mrs. MacDermid's voice possesses volume and beauty of tone. The program which she essayed was one calculated to test the singer's capabilities to an unusual degree, and she met every demand with ease and assurance.

One of the most pretentious numbers given by the singer was "With Verdure Clad," by Haydn, and the waltz song from "Romeo and Juliet," and an aria from Massenet's "Thais," were two notable efforts of the evening. Mrs. MacDermid sang a French and a German group, each with character and grace that was delightful. Particularly well received were the songs of Mr. MacDermid, which concluded the program.

Following the concert Mr. and Mrs. MacDermid were honored at a banquet at the Hall of the Doges, given by the members of the Musical Art Society. At this function, each was made an honorary member of the society.—Spokane Chronicle. (Advertisement.)

Goetzl Pupils for Dippel Opera.

Four pupils of Anselm Goetzl, composer, conductor, and the coach of singers, have been engaged for the Dippel Opera Comique. They are Martha A. Krambach, Christine Mueller, Malvine Eleanor Leimdorfer and Ora Loomis Keeler.

George Fergusson's Summer Plans.

George Fergusson has decided to spend the summer in Berlin and will continue to teach. So many requests have come to him for lessons during the summer that the distinguished American vocal teacher has determined upon this course.

Horatio Connell

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ERIE'S RECENT EVENTS.

Erie, Pa., May 16, 1914.

Receiving an ovation such as has not been accorded an artist in years by an Erie audience, Riccardo Martin, the distinguished American tenor, appeared with the Apollo Club before a capacity audience at the Majestic Theatre, Monday evening, May 11. It is doubtful if Erie ever before had the privilege of receiving a visit from such a supreme artist right at the zenith of his career. He gave liberally from his operatic repertoire, singing the "Flower Song" from "Carmen," "Ridi Pagliaccio" from "Pagliacci," "E lucevan le Stelle" from "Tosca," and "La Donna e Mobile" from "Rigoletto." Each aria was invested with a serious interpretation, all of which aroused storms of applause which gained encores. Mr. Martin also gave an English group and a French group, the latter closing his share of the program. After the last number, Leoncavallo's "Mattinata," the audience refused to allow Mr. Martin to go until he had sung encore after encore and bowed his acknowledgments at least a dozen times. He graciously responded with a total of six encores.

This was the last concert of the year for the Apollos, whose work compared very favorably with the high standard of the evening set by Mr. Martin. Especially effective was Dr. Parry's "Pilgrims' Chorus" and "Crossing the Plains," which closed the program, each being given with fine precision and excellent tonal volume. Mr. Jones and Mr. Parshall both scored in the solo parts of the chorus. Director Morris Gabriel Williams also yielded encores to insistent demands. Otto Ebisch, the club's accompanist, gave excellent support at the piano, also furnishing splendid accompaniments for Mr. Martin, the latter insisting that Mr. Ebisch share in the applause at the close of the last number, although Mr. Martin literally had to drag him from the wings with much boyish zest, while the audience bubbled over with mirthful appreciation of the singer's generosity.

This season's work has undoubtedly been the best that the Apollo Club has experienced. Enthusiasm has been displayed at all times among the members, rehearsals have been well and regularly attended and the series of concerts given have set a standard which might well be the envy of male choruses with much more experience. With Mme. Alda, William Hinshaw and Riccardo Martin, the club has also set a high standard as to soloists, and the support received from the Erie public has fully justified it.

PENNSYLVANIA COLLEGE GLEE CLUB.

The Pennsylvania State College Glee Club gave an excellent program of glee and quartet numbers at the High School Auditorium, Tuesday evening, May 12. Director C. C. Robinson has a well drilled chorus that sings with much finish.

BLOOMFIELD ZEISLER PIANO RECITAL.

Fannie Bloomfield Zeisler appeared in the closing number of Eva McCoy's artist series at the Masonic Temple last evening. The program was of taxing dimensions, consisting of three groups, Beethoven, Schubert and Chopin. Mrs. Bloomfield Zeisler's wonderful shading and coloring were by far the outstanding feature of all her work. Mrs. McCoy's course has also enjoyed one of the most fruitful seasons, presenting Francis Macmillen, Dorothea Thullen, Christine Miller and Fannie Bloomfield Zeisler. Alma Gluck is one of the artists to appear in next season's course.

WILSON ROOT BUSHNELL.

"Safety First" Title of New Song.

[Rochester Evening Times, May 18, 1914.]

Elmer Walters, manager of Greater Ontario Beach Park, has hit upon the idea of having a march dedicated to the Chamber of Commerce and written to the title of "Safety First." Mr. Walters told his plan to Maurice Moll, a well known Rochester musician, and asked him to see that a march was forthcoming, the only restriction being that it be played in public for the first time on Decoration Day at Greater Ontario Beach Park.

Mr. Moll's reply that one of the men in his orchestra, Carl Halbert, has been working on a march for some time and has been uncertain what to call it greatly simplified the remainder of the details. The slogan, "Safety First," apparently originated in the West. So far as I know it started in Los Angeles, in 1900, and was popularized throughout the Middle West by the Chicago & Northwestern Railway. The Rochester Chamber of Commerce, fire prevention committee of 1911, concluding that some accident prevention slogan would benefit humanity, were instrumental in having appointed an accident prevention committee. The latter in 1912, hunting for a slogan, seized upon "Safety First," Rochester being the first Eastern city to adopt it.

Though Rochester does not claim the honor of creating the slogan, it will be the first city in the country to have the "Safety First" set to music, and it will be composed at home and by a Rochesterian.



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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Moriz Rosenthal, the pianist, is to tour the United States in 1915-1916. He will play the Knabe piano.

The Century Opera Company will begin its second New York season, twenty weeks, on Monday night, September 14.

A bit late the information is given out by Parma, Italy, that the Verdi Festival held there last fall resulted in a loss of about \$1,200.

Leonard Borwick, the celebrated English pianist, opened his Australasian tour in Melbourne on May 9, and, according to cable advices received, registered a stirring success.

Maria Barrientos, the Spanish soprano, who will be the leading coloratura artist of the Chicago Opera Company next season, was in New York for a few days en route from Cuba, where she had been singing in opera. She sails today, May 27, for Europe on the steamship France.

Carl Flesch and Arthur Schnabel are to conduct a master class in violin and piano at the Basle (Switzerland) Conservatory in September. Active and "passive" pupils will be enrolled, and at the close of the course the two artists will arrange a series of five concerts for the participants.

The gifted coloratura singer, Frieda Hempel, has been engaged for the Sir Joseph Beecham season of grand opera at Drury Lane, London, which will begin May 20. Mme. Hempel is to sing the role of the Queen of Night in Mozart's "Magic Flute," and also that of the Marschalin in Strauss' "Rosenkavalier."

At the nineteenth annual convention in Des Moines, Ia., of the American Federation of Musicians, a fitting tribute was paid by the delegates to the late Mme. Nordica. A set of resolutions in her memory were adopted by the delegates and assented to by the assembly in rising and maintaining reverent silence for thirty seconds.

On another page of this issue will be found an extremely interesting interview with Alexander Glazounow, secured by Arthur M. Abell, Berlin representative of the MUSICAL COURIER. The famous Russian composer discourses with the utmost freedom upon the leading musical issues of the day and gives frank and fearless opinions of his contemporaries among the composers.

There is nothing in the rumors that Felix Weingartner will come to New York as the successor of Alfred Hertz at the Metropolitan Opera House, although such a consummation would please devoutly many persons who consider Weingartner to be the best Wagner leader after Hans Richter. The Hertz contract here is reported to be at an end in 1915, but at the present time no definite statement as to a renewal or a cancellation is forthcoming from Giulio Gatti-Casazza.

Joseph N. Weber, for more than a dozen years president of the American Federation of Musicians, resigned that office recently at the nineteenth annual convention, held in Des Moines, Ia. He was urged to retain the position and every sort of inducement was made to have him do so, but the state of his health did not permit him to continue his arduous duties as head of the organization which has gained so largely in power and influence during the past decade, due primarily to the sage counsels and admirable executive ability of Mr. Weber. In consideration of his valuable services, the retiring president was presented with a medal, a gold watch, a set of congratulatory resolutions, and a bonus of

\$5,000—one year's pay. Frank Crothers, of Kansas City, became the new chief of the American Federation of Musicians. Mrs. Weber became the recipient of a diamond studded gold watch, presented by the delegates to the convention. Many interesting questions were discussed at the meeting and San Francisco was settled upon as the place for the 1915 gathering of the A. F. M.

Of Edgar Stillman Kelley's "New England" symphony, heard at the Altenburg (Germany) Festival recently, the Berlin Vossische Zeitung said: "The chief event was the Kelley symphony, which made the strongest possible impression and represented the most important artistic gain of the festival." The Leipsic Neueste Nachrichten wrote: "Kelley's endeavor to present New England characteristics in his new symphony is exceptionally successful. Led by the composer, the work had an enthusiastic reception."

Haensel & Jones announce the following artists for 1914-15: Carl Flesch, January to February 15; Leo Slezak, January to May; George Hamlin, January to May; Margarete Matzenauer, before and after Metropolitan opera season; Arthur Middleton, Metropolitan Opera Company, before and after opera season; Jeanne Gerville-Reache, Christine Miller, Arthur Shattuck, Grace Kerns, Maude Klotz, Mary Hissem de Moss, Nina Dimitrieff, Florence Mulford, Rose Bryant, John H. Campbell and Horatio Connell.

The close of the 1913-14 season in April left the Philadelphia Orchestra facing a deficit of \$50,427.07, which, with the guarantee fund deducted, leaves a final deficit of \$4,337.07. Receipts for last season totaled \$145,042.50. These figures are eminently encouraging considering the tremendous operating expenses of an organization like the Philadelphia Orchestra and the number of concerts it gives. The 1914-15 season will begin October 16, and end April 17, 1915. Alexander van Rensselaer remains president of the association and Edward Bok is the vice-president, while Andrew Wheeler serves as secretary and Arthur E. Newbold as treasurer. The list of soloists to appear with the orchestra will include Alma Gluck, Frank Gittelson, Olga Samaroff, Louise Homer, Efrem Zimbalist, Ferruccio Busoni, Mme. Schumann-Heink, Harold Bauer, Willy Burmester, Elena Gerhardt, Ossip Gabrilowitsch, Fritz Kreisler, Herman Sandby, Fannie Bloomfield Zeisler, Carl Flesch, Harold Randolph, Jacques Thibaud, Josef Hofmann, Thaddeus Rich and Theodore Harrison.

The State of New Jersey has within a comparatively few years developed into a musical center of importance through the imposing spring festivals held annually at Paterson and Trenton. What has been accomplished by Conductor C. Mortimer Wiske at Paterson in the face of seemingly overwhelming obstacles, forms one of the really interesting and fascinating pages in the history of American musical development. With Mr. Wiske in Paterson and leader Otto Polemann in Trenton, there surely is valid reason to expect eventual results that will transcend any present day prophesies. Mr. Polemann within four short years has achieved the seemingly impossible in his city, and what that means may be realized by reading the account of the recent big Trenton May Music Festival thoroughly described in this issue of the MUSICAL COURIER. Messrs. Wiske and Polemann are now conducting in their respective cities two of the leading music festivals held in this country, and to them both belong unstinted credit and praise for having awakened their fellow citizens to the artistic and utilitarian benefits which a community is sure to enjoy from becoming culturally musical.

AN INTERVIEW WITH GLAZOUNOW.

The Famous Russian Composer and Director of the St. Petersburg Conservatory Discusses with Arthur M. Abell, the Musical Courier Berlin Correspondent, the Various Interesting Musical Topics of the Day.

St. Petersburg, April 20, 1914.

At the home of Leopold Auer, who gave a dinner in honor of Mrs. Abell and myself, we met Alexander Glazounow, who now is looked upon as the head of the Russian school of composers. Since 1905 he also has been director of the St. Petersburg Conservatory.

Glazounow was found to be a very unassuming

SOME GLAZOUNOW OPINIONS.

Schönberg's art is anarchy.

Debussy is merely an episode; his music is like highly seasoned food.

Puccini writes artificial, hothouse music; his works have no strong hold in Russia.

Leoncavallo and Mascagni founded no school.

Strauss has second rate ideas.

Scriabine is the most original of the young Russian composers.

Josef Hofmann, although popular in Russia, is not esteemed by me as highly as some other pianists.

Kussewitzky is a great orchestral conductor.

Tschaikowsky, Rimsky-Korsakoff and Glinka wrote beautiful Russian music, but Bach, Mozart, Beethoven, Brahms, Wagner wrote music in every language and for all time.

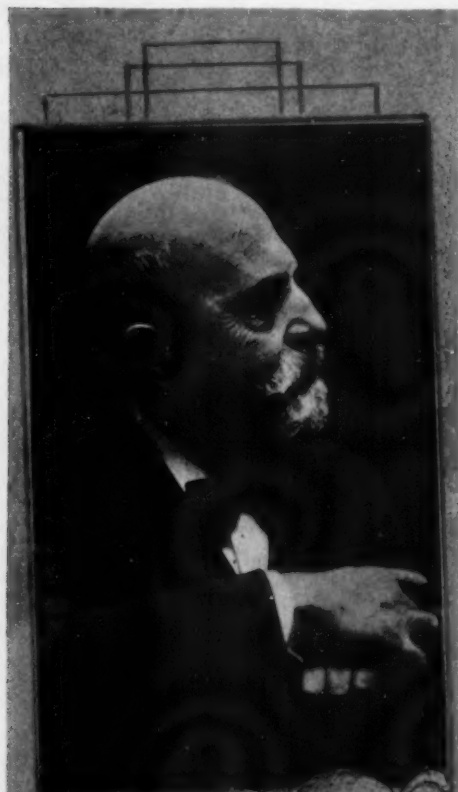
I wait till afternoon or evening before writing it out."

This mode of work seems to be peculiar to Glazounow, for, although other composers have had their best inspirations at night in bed, they have always had to jot their ideas down immediately or they would have been forgotten. Modern psychology teaches that all true inspiration comes from the

man; he talks with great deliberation, and in manner he is exceedingly simple yet dignified.

He invited me to his house the following afternoon, where for fully an hour he discussed the vital musical topics of the day. The famous composer, who is a wealthy man, lives in a fine old mansion that was built in the days of Catherine the Great. His music room measures about 70 by 35 feet. He is an excellent pianist and composes some of the time at the instrument, but mostly in bed at night.

"I suffer from insomnia," he said, "and my best ideas come while I am lying awake in bed; and not only the thoughts themselves come with great ease then, but also the harmonies and the instrumentation; in fact, the entire structure of the composition. Nor do I have to get up and note it all down, as has been the case with some composers who have composed under the same circumstances; I remember it and put it on paper the next day, but not in the morning, as my brain does not work well then.



LEOPOLD AUER,

Who has been at the head of the violin department of the St. Petersburg Conservatory since 1868.

ALEXANDER GLAZOUNOW,

The famous Russian composer and director of the St. Petersburg Conservatory.

ANTON RUBINSTEIN,

Who founded the St. Petersburg Conservatory in 1862.

subconscious realm, and, as the subconscious mind is active only when the conscious brain is dormant, the night is naturally, for most people, the best time, but not for good sleepers; the sound sleeper drops off so suddenly that the transition from one state to the other is immediate, and there is no revelation from the other mind. It is during the lapse, the gradual passing from the one to the other condition, that the message comes. Great inventors, poets, and composers have recognized this principle, but they rarely talk about it. On this basis the wonderful absorption of a Schumann or a Mozart is explained. Such men are asleep in reality, so far as the conscious mind is concerned, while apparently awake.

"What do you think of the modern movement in music?" I asked.

"I think we are practically at the end of the great epoch of musical art, so far as production is concerned. The field has been exploited and practically exhausted. We have advanced at an appalling pace, during the past three decades, in technic and freedom of expression. When I began to compose, after finishing my studies with Rimsky-Korsakoff thirty years ago, at the close of the great Wagnerian epoch, my teacher and I were both looked upon as ultra modern; they now consider us old fashioned. I do not see any important new avenues of advance ahead of us. I can not take a man like Arnold Schönberg seriously; I find nothing in his later works that really pertains to musical art; this is anarchy and not the beginning of a new era."

"What do you think of Debussy?" I asked.

"Debussy interests me far more than Schönberg; he really has done something original. But, after all, I consider it a mere episode in music, and not the beginning of a new epoch. His system of whole tones is too limited in its scope and he continually repeats himself. A little of his music has great charm, like high seasoning in food, but too much of it becomes very monotonous. As to his followers, I see very little in their efforts. No, I do not believe we have much to hope for in the future from the new French school."

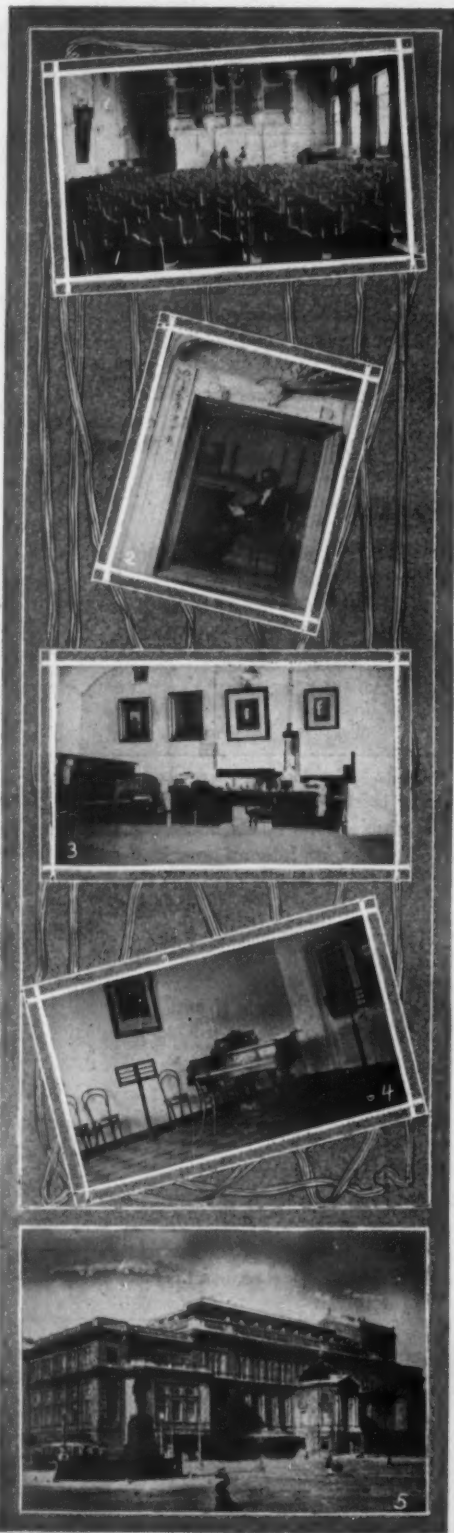
"And how about the Italians?" I asked.

"The younger Italian composers write only for the stage, and that of itself shows great limitation. Of course, in this sense Richard Wagner was one sided, too, but Wagner was a great, compelling genius and a tremendous reformer; in the case of such a towering spirit, concentration along one special line of work is justified; we have a parallel in Chopin. But with these Italians it is quite a different matter. Mascagni and Leoncavallo each put forth one successful effort, and made a great bid for popular approval; and this was a very commendable thing to do, for 'Cavalleria' and 'Pagliacci' have given great pleasure to the masses; but those two composers have not been able to repeat their first successes, in spite of many efforts, which proves that their style of writing, based on subjects dealing with the primitive emotions, is not a broad enough foundation on which to found a school. And their followers have accomplished nothing. Puccini is broader in scope, but his music has a large element of the artificial in it, and seems to be the offspring of an imagination heated by the morbid situations his librettos deal with, rather than by an inner necessity to compose. It is hothouse music. As a writer of absolute music Puccini would be found wanting. Yet he is one of the most interesting producers of our day, and the most successful writer for the stage we have. Here in Russia, however, his works have not gained a strong hold on the public."

"And what is your attitude toward Richard Strauss?"

"Strauss interests me as a symphonist more than he does as a writer of music dramas. He has enlarged the scope of the orchestra, he is a wonderful master of tone colors, and his instrumentation is

very brilliant, but his ideas are mostly second rate and his operatic subjects do not interest me. In St. Petersburg Strauss' operas have not become repertoire numbers at all. His symphonic poems are remarkable creations, but more from the viewpoint of treatment of the underlying poetic idea and in the



SOME INTERIOR VIEWS OF THE ST. PETERSBURG CONSERVATORY.

Photographed by Arthur M. Abell by special permission of the director. (1) The concert hall of the conservatory, with a life size painting of Rimsky-Korsakoff on the wall. (2) Life size painting of Rubinstein giving a recital in this same hall. The painting hangs at the end of the conservatory hall. (3) Director Glazounov's private office, with pictures of Tchaikovsky, Rubinstein and Rimsky-Korsakoff. (4) Leopold Auer's studio, where Elman, Zimbalist, Parlow, Heifetz and many other famous violinists had their lessons. Auer's photograph hangs on the wall. (5) The new St. Petersburg Conservatory, a magnificent building, erected in 1893 by the government at an expense of two million roubles (\$1,000,000).

handling of the orchestra than from the viewpoint of real inspiration."

"How is it with music here in Russia?" I questioned.

"In Russia you will find a large percentage of the standard repertoire operas to be works by Russian composers that are not known at all outside of this country. Rimsky-Korsakoff, for instance, composed

more than fifteen operas, two-thirds of which are given here all the time. 'Ivan the Terrible,' 'Tsar Saltane,' 'The Golden Cock' and others are beautiful operas that deserve worldwide recognition, but they are difficult and expensive to produce, requiring gorgeous costumes and scenery and a very large personnel, and then they require above all local color, and to be sung in the Russian language. For these reasons it is not likely that they will become known in other countries. Tschaikowsky's 'Eugen Onegin' and 'Pique Dame,' which have been successfully given abroad, are more cosmopolitan and less distinctively Russian in spirit. Rimsky-Korsakoff's handling of the orchestra in his operas is wonderful and always beautiful! Then there are the ballets by Tschaikowsky. What beautiful works are his four ballets. But they are not given outside of Russia. One reason is that they require a large and highly efficient ballet personnel, such as you will not find except in St. Petersburg and Moscow. These ballets lead the world."

Glazounow spoke of Glinka, Tschaikowsky and Rimsky-Korsakoff with great reverence.

"I became acquainted with the works of these Russian masters before I got to know the great German classics," he said, "and my admiration for them was unbounded. They did a great work for Russia. Later, after studying Bach, Mozart, Beethoven, Wagner and Brahms, I realized that these men stood on a far higher plane; that they were the supreme masters, the great universal tone heroes, who wrote for all peoples and all times, whereas my countrymen made for the Russian national element in music, and their language, although beautiful and fascinating, was, after all, not the universal language of a Bach or a Beethoven. My admiration for the great Russian composer is still strong, but it is no longer what it was before the world message of the Teutonic classicists came home to me. Our Russian music always will be esteemed much higher in our own country than abroad. That is only natural, because of the pronounced national element that makes a strong appeal to the people."

"And what do you think of the young living Russian composers?"

"There are some big talents among them. Scriabine is a very pronounced individuality, but, for me, he goes too far in his latest works. His fourth symphony, 'Extase,' is too modern for my ears, and his 'Prometheus' is even more revolutionary. Some of his earlier works are beautiful. No doubt the man has a mission, for he possesses fantasy and a brilliant technic. He has a large following. Rachmaninoff, too, is very popular, particularly in Moscow, where he resides. As a composer, he lacks the marked individuality of Scriabine, but he has written some excellent works and he is a very versatile musician, being both a fine pianist and a good conductor. He stands in high favor as leader of the concerts of the Philharmonic Society in Moscow. A much greater conductor, however, is Kussewitzky, who really stands on an exalted plane as an orchestra leader and interpreter. His own private orchestra also is a magnificent organization, and his concerts, both here and in Moscow, are among the foremost musical events of contemporaneous musical life in Russia. As to other young composers, we have several who may develop into something, but they have not yet written anything of worldwide interest, and the readers of the MUSICAL COURIER are interested chiefly, of course, in topics of international moment."

In discussing his own compositions Glazounow was exceedingly modest. In fact, his manner of talking throughout the interview was very unassuming, although he was very decided in his opinions and quite fearless in expressing them. He also gave me full permission to publish them, even though the composers discussed, among the living, may not feel very gratified at his estimation of

them. Glazounow measures by the highest standards only, and that must not be forgotten.

Space forbids my going into details on all the subjects we talked about. He went through the list of famous living virtuosi, and Glazounow's views here were extremely interesting, and by no means wholly in accord with public opinion. Josef Hofmann, for instance, who has a large following in St. Petersburg, is not esteemed by the famous composer half so highly as several other pianists.

In speaking of his own life and works Glazounow told me that his father was a very good amateur violinist and his mother an excellent pianist. Both parents are living, the father being eighty-six years old. Glazounow himself is nearly forty-nine, having been born on August 10 (July 29 Russian reckoning) in 1865. He first studied piano with his mother. He comes of a wealthy family that had been in the mercantile business for many years; his father was ennobled in 1882, but little importance is attached to such a thing in Russia. The boy made his first attempts at composition at the age of nine. In 1880, age fifteen, he began serious study with Rimsky-Korsakoff, and in eighteen months he mastered all the rules of harmony, theory, counterpoint and instrumentation. He also took a university course in history and philology. His musical education was singularly complete; he learned to play practically every instrument in the orchestra. He wrote his first symphony in 1882, and upon the recommendation of Franz Liszt it was played two years later in Weimar at the annual music festival of the Allgemeiner Deutscher Musik Verein, which was founded by Liszt in 1861. He spent a summer at Bayreuth, where he became intimately acquainted with Liszt and his compositions, and also with Wagner's works. He has unbounded admiration for both composers. "Siegfried" is his favorite among Wagner's music dramas.

Glazounow conducted his own works at the World's Fair in Paris in 1889, and in London in 1902. He also has conducted in Germany. He was made a professor in 1900 and was appointed director of the St. Petersburg Conservatory in 1905, which post he still occupies. He has had many honors shown him both at home and abroad. In 1907 the University of Cambridge conferred upon him the title of Doctor Honoris Causa; he is honorary member of the London Philharmonic Society and of several important Russian organizations, including the St. Petersburg Philharmonic and Chamber Music Societies.

ARTHUR M. ABELL.

"MUSIKPÄDAGOGISCHER VERBAND."

A society called the "Musikpädagogischer Verband" is making efforts to have municipal music schools established in Berlin. Judging from our American standpoint, we are accustomed to think that the average German has a natural taste for good music, but this society claims that the outlook for future generations is very unpromising and that the musical taste of the general public is constantly retrograding, in spite of the high standards upheld in artist circles. The desire of the society is to found branch music schools in different parts of the city, so that children may be educated adequately to enjoy music and their taste cultivated, in order to foster a genuine love of good music as a part of the home atmosphere. String instruments, piano and wind instruments would be taught, advanced pupils would be formed into school orchestras, and conspicuous talents would be assured proper training along advanced lines. An appeal has been made to citizens to assist in this undertaking.

REPORTED BY FINCK.

Henry T. Finck reports in the New York Evening Post that Karl Burrian, formerly of the German wing of the Metropolitan Opera, now lives in Buda Pesth and will become a member of the Royal Opera in that city.

GRAND OPERA IN PARIS.

Paris, May 12, 1914.

Last Tuesday evening the Boston Opera Company had the third premiere of its Paris season, Verdi's "Otello" being presented with the following cast:

Otello	Ferrari-Fontana
Iago	Marcoux
Cassio	Tanlongo
Desdemona	Mme. Melba
Emilia	Elvira Leveroni

Conductor, Moranzoni.

A glance at the house showed that the name Melba still remains one to conjure with. And the audience which came to hear the famous prima donna was well repaid. Cleverly saving herself in the comparatively unimportant first and second acts, Mme. Melba came out in the last two acts in the full plenitude of her powers. The voice still is practically intact and the perfection of her singing is an invaluable object lesson to her younger fellow artists. Her acting, too—though this has often been referred to as her weak point—was thoroughly convincing. All in all she made a magnificent Desdemona—one must go very far in the world at this day to find its equal as an all round presentation of character. Ferrari-Fontana appeared for the first time on any stage as Otello. He showed a tendency to loudness in the soft passages—for instance, at the very close of the first act—and his acting was vigorous if not always convincing. It is to be hoped that this artist, who really has great natural gifts both as singer and actor, will, as time goes on, acquire that refinement in finish to his work the lack of which constantly mars it now. Marcoux as Iago was—as he always is—most excellent. His acting, pitched in rather a lower, quieter, more suave key than we have been accustomed to from many other Iagos, was very effective, and vocally he was master of the part as well. Elvira Leveroni, as Emilia, again showed us what an excellent artist she is. Tanlongo did not particularly distinguish himself as Cassio.

Moranzoni gave a vital reading to the score and the orchestra again was first class in every respect. "Otello" had been given a complete new set of scenery for the Paris production by Josef Urban. There were four magnificent stage pictures, each of surpassing beauty. Not to forget the chorus, which was as thoroughly effective as ever, especially in the wonderful choruses of the first act.

On May 7 Puccini's early work, "Manon Lescaut," was repeated with the same cast as at the first performance, Mme. Kousnezoff, Crimi and Cigada in the leading parts. Panizza again conducted. The performance did not differ in any material way from the first one, the young Italian tenor Crimi repeating his hit as Des Grieux.

At the second performance of "Otello," May 9, Melba again drew a big audience, the largest one of the season so far, the house being fairly crowded, with actual money, too, for I am informed that there was at least 33,000 francs (\$6,600) in the house, as against 25,000 francs (\$5,000) the first night of "Otello"—big money for Paris. Mme. Melba again was surpassingly good as Desdemona and Marcoux as Iago as well. Ferrari-Fontana showed no improvement over the opening night as Otello; in fact, he sang off the key once or twice and palpably missed a cue in the second act, being saved only by the cleverness of Conductor Moranzoni in holding back his orchestra.

Henry Russell astonished Paris by announcing the beginning of "Otello" for quarter-past eight and then really beginning at that hour. It is certainly agreeable to be through with a long opera like "Otello" before midnight, but I question the advisability of beginning so early in Paris. It simply

means that one has a stream of late comers crowding through the aisles and spoiling the enjoyment of the performance all through the first act and even well into the second. The women who officiate as ushers at the Theatre des Champs Elysées are the most incompetent ushers and the most importunate beggars which it has been my misfortune to meet in a considerable experience with Paris theatres.

Great interest is being taken in the coming series of performances of German operas by the Boston Opera Company. They will begin on May 20 and the last performance will take place on June 13. "Tristan and Isolde," "Meistersinger" and "Parsifal" will be presented, each work having three performances. The conductors will be Felix Weingartner, Arthur Nikisch and Albert Coates, and some of the best German artists, including Frieda Hempel and Eva van der Osten, will be heard.

This evening (May 12) there will be another performance of "Manon Lescaut." Friday comes the last performance of "Otello" and on Saturday the fourth premiere of the season, Verdi's "Ballo in Maschera," with Emmy Destinn and Martinelli in the principal parts. H. O. O.

CONDUCTORS IN THE MOVIES.

A new use for moving picture films has been discovered by the Messter Film Company, of Berlin, which promises to perpetuate for the enjoyment of future generations the art of the world's great conductors. Film pictures have already been taken of Felix Weingartner conducting the "Egmont" overture, Ernst von Schuch in the "Freischütz," "Oberon" and "Tannhäuser" overtures, and of Oskar Fried in Berlioz's "Fantastique" symphony. The purpose is to have these films reproduced before living orchestras, who follow the movements of the baton on the picture screen.

Felix Weingartner expressed the greatest admiration of the results he saw accomplished in this way in the atelier of the film company. He says: "The orchestra played exactly as if under a living conductor. A little unevenness in one place was completely smoothed out by a repetition. I consider that this discovery represents a new epoch, particularly as it is far removed from anything automatic in effect. The will of a great conductor can thus be exerted upon a living orchestra in far distant times." A company has been formed with a capital of \$25,000, calling itself the "Meisterdirigenten Konzert Gesellschaft," for the purpose of carrying on this work. A big Berlin concert exploiting the discovery is planned for a date not far distant.

"NATIONAL NIGHTS."

Three so-called "National Nights" were the features of the past week at the Boston "Pops." On Tuesday evening Norwegian composers had their innings with a program arranged especially from the works of Grieg, Svendsen and Sibelius. On Wednesday, "German Night" and on Thursday, "French Night," followed in amiable succession, with no musical Sedan to report. On Friday Richard Wagner was the honored program guest of the evening.

BURNING MUSICAL QUESTION.

Why is the mouth organ always silent until Easter has come and gone? All the winter the instrument is mute, but with the awakening of spring and the appearance of the Easter hats, the streets of East and Southeast London ring with its "music." Why?—London Daily Express.

WHAT FLESCH THINKS OF US.

Carl Flesch has returned to Berlin again from his triumphs in America and seems to have acquired only the happiest recollections of his visit across the water. This great violinist not only succeeded in winning the hearts of the American public with his playing; he also made a study of our people and country and found them very much to his liking.

When asked by a *MUSICAL COURIER* representative in Europe if he had enjoyed his first tour of America, Herr Flesch replied:

"Most decidedly. My tour has left with me the most agreeable impressions. I found the American public to be receptive and responsive in the highest degree. The concert halls have, for the most part, good acoustics and are much larger than ours in Europe. It did not surprise me to find that American orchestras are first class, as that fact is already known in Europe. But when one considers that of about 500 orchestras in Europe not more than twenty-five of them are first-class, while in America the ten large orchestras found there are without exception first class, a comparison naturally is in America's favor."

Next American Tour.

"Have you decided yet upon the time for your second tour?"

"Yes, I shall leave again for New York on December 15 on the Kaiser Wilhelm II. I shall play in New York on December 26, and on the 28th shall give my first recital. Appearances with various big orchestras will follow. I shall not go West next year; there will not be time for that, for I must get back early from America in order to play in London."

American Goodfellowship.

"Did you look into conditions pertaining to music study in America?"

"I haven't seen much of it, but what I have heard I have found very satisfactory. For example, I heard two young pupils in New York that were both extremely excellent and would have been an honor to any European conservatory, whether imperial, royal or civic. In Chicago and Philadelphia I also heard a number of violinists who were in many respects very well schooled."

"What struck you as being particularly noticeable or different in our American musical conditions?"

"I think I was most impressed by the fact that every musician who has the desire to work finds work there and can always make a living, even though sometimes only a moderate one. This is a fact which, unfortunately, cannot be affirmed of European musical life. Further, I find that there is more good fellowship among musicians in America than in Europe. I do not mean to say that petty jealousies are unknown there, but it is certain that in America an attempt is made to draw musicians closer together in a social way. I have become acquainted with three organizations of this kind—the Bohemians, of New York; the Musical Art Club, of Philadelphia, and the League of Violinists, of Chicago. And my impression was that American musicians have a greater desire to hold together than is the case among Europeans; and I find this a very admirable characteristic."

Power of Musical Union.

"Another thing that astonished me greatly," continued the celebrated Hungarian violinist, "was the tremendous power of the Musical Union. Although, on the one side, it cannot but be regretted that this power is often apparently misused, on the other side one can feel only great admiration for an organization of this kind. An orchestra player has in general such an unenviable calling that he ought, at least in a material sense, to be well placed,

and that this is the case in America is due entirely to the Union. Perhaps, too, it is more important in upholding musical conditions generally in America than one would suppose, for it prevents the flooding of the American music market with the European overflow. It is a paraphrasing of the Monroe doctrine in the musical life."

Another Cause for Surprise.

"I was extremely surprised, also, at the very extensive propagation of the *MUSICAL COURIER*. This is something that is quite unknown with German music papers. I will explain this with an example; if I play in Berlin and have success, the news of this is spread throughout Germany by a good daily paper, say the *Berlin Tageblatt*. But if I play in New York, the other big cities do not know of it from the New York papers, for the simple reason that the people of Chicago, let us say, do not read the New York papers. The news of such a success reaches the general musical public through the columns of the *MUSICAL COURIER*. The reason for its wide circulation in musical circles is principally because the average American reads only those newspapers that are printed in his own city or vicinity."

"Genuinely Interesting."

"You have made quite a study of musical conditions in our country, apparently."

"Yes, I was genuinely interested. I didn't content myself with going over there simply to play the violin. It was a pleasure to me to study the country and the people and to gather impressions. And when I say that these impressions were for the most part exceedingly delightful, this isn't said simply for courtesy's sake—it is my inmost conviction."

SOMETHING FOR NOTHING.

During the week another blow was given those who have at heart the welfare of home talent, reports our Chicago office. It has been stated on many occasions in our Chicago columns that the city's clubs, which were willing to pay a good fee to foreign artists or out of town musicians, were reluctant about paying any sort of fee to local artists. The ladies at the head of those different clubs always are in sympathy with all movements toward the improvement of local musicians, but the same ladies will not engage local artists unless those artists give their services gratis or for a fee infinitesimally small.

Last winter an interview appeared in the *MUSICAL COURIER* with one of those club presidents, in which she stated that the club was doing all it could for American musicians, and especially for local artists, but that the club could not engage artists whose drawing power was practically nil. "For that reason we have to pay a good fee to foreign or out of town artists whose reputations are such as to bring to the box office many dollars," spoke the executive; "we are not running the series for profit, but we don't wish to lose any money and we certainly expect the artist to bring enough money to pay not only for his fee, but also the various other expenses attached to the giving of such concerts."

The Illinois Federation of Music Clubs, which is to entertain the National Federation of Women's Clubs in Chicago next month, raised \$17,000 for the entertainment of the guests, but this did not provide for music, and the State Street Merchants' Association gave \$2,000 for the purpose. Now, according to our Chicago informant, the local artists who were to give their services absolutely free

say that, if outsiders are to be paid, even though they (the locals) joined out of civic pride, they now will refuse to appear at the women's conventions.

Those who have withdrawn are Mabel Sharp Herdien, soprano; Rose Lutiger Gannon, contralto, and Lucille Stevenson, soprano. Arthur Dunham, who was to lead the orchestra, also has withdrawn his services. The others who still are willing to appear free of charge are Rudolph Reuter, Allen Spencer, pianists; Leon Sametini, violinist, and D. A. Clippinger, conductor of the Chicago Madrigal Club. Those engaged and who will get their regular fee are Fannie Bloomfield Zeisler, pianist; Christine Miller, contralto; David Bispham, baritone, and Jenny Dufau, soprano.

The three retiring artists, who certainly are among the best talent not only in Chicago and of the Middle West, but in the land, are to be congratulated for the stand taken in this matter. Why should a Chicago contralto give her services free when one from another part of this country gets her regular fee? This is no reflection on Miss Miller, a fine singer and one worth every dollar paid to her for her services. Why should a Chicago pianist give his services free when another Chicago pianist gets her regular fee? No reason whatsoever; and that also is said with the full conviction that no pianist in all this land is more deserving of a liberal fee than Mme. Zeisler, who always furnishes splendid art.

Artists who play or sing free never can expect to get much pay for their services; likewise, artists who appear before clubs for small fees cannot expect to appear before other clubs at fees much larger. The amounts paid to the different artists by various clubs is known even to the laymen. The figures supposed to be kept confidential are given out very quickly to other members of different clubs, and it is not long before the whole country knows, for instance, that an artist is what the profession terms technically "a \$50 proposition," and when the manager or the artist himself asks for a fee of \$100, he is promptly told that he appeared in such and such a club for \$50.

There are many good artists in Chicago who have appeared with some of the wealthiest clubs for fees as small as \$10 for one concert. Their names are known to us as well as to many others interested in the musical profession. Do those musicians believe that another club in Illinois or any where else in the country will pay them a big fee after hearing that they could be secured by a wealthy club in Chicago for \$10? Do they really believe that their services are worth more than \$10? Since they were willing to appear for that fee they must have thought it was a sufficient remuneration for their work, and they certainly cannot expect to get much more elsewhere.

The rebellion will show the Federation of Musical Clubs that in Chicago there are at least three artists who believe their work is worthy of compensation and who do not want to cheapen themselves by appearing from what the musical clubs call "good advertising."

Fannie Bloomfield Zeisler, Christine Miller, Jenny Dufau and David Bispham set an excellent example when they demanded and are to receive pay for their services. They are giving something and they have a right to request something in return. Persons who give something for nothing must not be surprised when the recipients regard what they receive as nothing. They accept the value which the giver sets upon his gift.

From a recent issue of *The Clef* comes this good argument along the lines just discussed:

Throughout the State of Nebraska and the States of the Middle West there are several organizations, foremost among them the so-called Woman's Club, which give programs from time to time of more or less pretentious character. With but few exceptions these programs are made

up from one or more local artists, and invariably these artists are requested to give their services gratis. Thus an honor is supposedly conferred on the artist chosen to give his time, talent and education for a mere thank you, and a superfluous amount of insincere praise and flattery followed by much unjust and adverse criticism the moment the performer's back is turned. These organizations do not seem to realize that the musician relies upon his art as a means of livelihood, and the willing musician, who thus complies to these requests to give his services free, does not seem to realize that he is hurting himself and others in his profession by leading these organizations to believe that it is a waste of money to pay for musical entertainment when they are sure to find somebody who will give their services free. An instance somewhat amusing, but which goes to show the way the general public look on this matter may be worthy of citing here. A prominent vocal teacher, located in one of the largest Western cities possessed a beautiful tenor voice, and was much sought after by society people of means to attend dinners, etc. On one such occasion the host was a retail shoe merchant, and at the close of the dinner the singer was coaxed and coaxed to sing; at last he complied to the insistence of his host. The next morning he walked into the shoe merchant's store, selected a pair of very fine and expensive shoes, had them tried on, and rising with his old shoes wrapped up, bade his friend good day. "But," said the merchant, "you have forgotten to pay for the shoes." "Oh, yes," replied the singer, "but as you forgot to pay me for entertaining your guests last night, we'll just call it square." The merchant appreciated the singer's argument, and when offered payment for the shoes, refused it. If more of the musical profession would take the stand of this singer, I am sure the public would appreciate their work much more and fewer musicians of merit would have to leave the profession for some work more remunerative in its returns.

BEECHAM'S LONDON SEASON.

Sir Joseph Beecham's season of German, Russian and English opera and Russian ballet at the Drury Lane Theatre, London, beginning May 20 and lasting till July 25, is presenting the following works: "Rosenkavalier," "Die Zauberflöte," "Boris Godonov," "Ivan le Terrible," "Prince Igor," "Daphnis and Chloe," "Papillons," "Coq d'Or," "L'Oiseau de Feu," "Le Rossignol," "Midas," "Scheherazade," "La Legende de Joseph," "Cleopatra," "Nuit de Mal," "Petrouchka," "La Spectre de la Rose," "La Khovantchina," "Nuit de Mal," "Dylan," "Le Lac Des Cygnes," "Thamar," "Carnaval," "Papillons." The conductors of the enterprise are Thomas Beecham, Emil Cooper, Leon Steinberg, Pierre Monteaux, Rene Baton and Richard Strauss.

PARIS OPERA DIRECTOR IN BERLIN.

Director Broussan, of the Paris Grand Opera, spent some days at Berlin recently in company with Louis Thomas, president of the French Society for German Music. They have founded a "Societe generale theatrale," with a capital of 600,000 francs, whose purpose is the exchange of musical works between France and other countries. M. Broussan has been commissioned by the French Minister of Foreign Affairs Doumergue to study the means of accomplishing this end.

FROM BOSTON.

The following paragraph in a Boston daily paper interested us greatly as we were not aware heretofore that the gentleman spoken of needed defence: "To Joel Austin, 16, of Dorchester, Mass., has been awarded the first prize of \$250 for the best undergraduate essay written in competition for the Bowdoin prizes at Harvard University. His subject was 'A Defence of Debussy.'"

WE COMPREHEND.

In his Brooklyn Navy Yard speech President Wilson spoke of a "war of service." The MUSICAL COURIER knows exactly what the President means. This paper engaged for many years in a war of service to help musicians and at this moment we are not a whit less eager to assist and not a little less militant than when we entered the arena almost thirty-six years ago.

BOSTON'S CONQUEST OF PARIS.

All Boston feels pardonable pride these days over the splendid success scored by Henry Russell and members of the Boston Opera Company at the Theatre Champs-Elysées, Paris, and it is peculiarly characteristic of human nature that the loudest paeans of praise seem to come from those who never truly appreciated or supported the Opera when it was in Boston. By next season perhaps those formerly indifferent will have learned their lesson sufficiently to recognize the thing that is within their grasp as well as that which is across the seas.

And speaking of next season, it is learned that Verdi's "Otello," with Melba, Ferrari-Fontana and Marcoux, will be the opera for the opening night.

Pierre Veber, of the Paris staff of the New York Herald, interviewed some of the managers in the French capital regarding the success of the Boston Opera there, and received the following opinions:

M. Carré: "I am acquainted with the promoters of the foreign operatic season. I have a great esteem for Mr. Gatti-Casazza, of the Metropolitan Opera, and for Mr. Higgins, of Covent Garden Opera, who are, in my opinion, really remarkable managers.

"As for Mr. Russell, of Boston, I have been able specially to appreciate him. Some years ago he came to see me at the Opera-Comique, and immediately, from the characteristic and pertinent questions, which he asked me, I realized that he is not only 'one of the craft,' but that he is a real artist, painstaking over the smallest details.

"At that period he came to see me on several occasions, and it afforded me the greatest pleasure to give him any information in my power. I repeat that this man is an artist of real quality, and I am greatly interested in his enterprise.

"The managers of the Champs-Elysées Theatre have succeeded, and the merit of their achievement is by no means small. Think for a moment that these gentlemen, quite apart from the ordinary conditions of a regular theatre, have been restricted and handicapped in the material at their disposal. Their companies and their scenery, their orchestras and their choruses are drawn from all sides. Now, it is quite difficult enough to manage an organized theatre. Imagine, then, with what obstacles Mr. Russell has had to contend. In spite of this, the result is excellent. It will be still better when the management of the theatre has gained the great force of experience. I believe that Mr. Russell will do great things."

M. Gheusi: "Russell! He is a remarkable man and a charming colleague—intellectual and an artist to boot. I have seen what he has done, and it is excellent. For that matter, he wields a marvellous instrument. This Champs-Elysées Theatre affords opportunities for the most daring experiments. I have seen Russell's scenic productions. They are very beautiful, and more particularly does he illuminate well. Thanks to projectors, he obtains a very agreeable diffused light which shows up all the colors and permits of every kind of lighting.

"Since I am speaking to you of Russia, I must tell you of a conversation which I had with him. He told me that he was particularly anxious to maintain friendly relations with us and that at no price did he wish to set up in opposition to French operatic managers and to the authors of this country. (He even offered the use of his theatre for a performance for the benefit of the Société des Auteurs.) Eventually, I said to him that the managers of the Paris Opera and of the Opera-Comique were unable to produce the works of as many young musicians as they could wish, and I ventured to suggest to him that during his season he might produce some of their most interesting works. Well, Russell seemed to think the idea a happy one and he promised me to consider it.

"For my part, I believe that he is animated with the best intentions. Apart from this, it would not do us the slightest good to work in opposition to one another, and Mr. Russell is the first one to recognize this fact."

MM. Hertz and Coquelin: "This foreign season has been very cordially received. The directors of the enterprise have an excellent principle, that which has always guided ourselves, to engage the very best talent obtainable. It is the best way to attract the public."

M. de Lagoanère: "What he is doing is very striking and is really an effort for music rather than for mere spectacle. Verdi's 'Otello' is remarkably sung. I consider that the foreign opera season deserves the heartiest welcome.

"At the same time I wish that Mr. Russell would make his theatre an exclusively international one and that he

would produce ancient and modern foreign works to the exclusion of all others. Under those conditions the Opera, the Opera-Comique and the Gaieté Theatre would produce only French works."

TEACHERS' EXAMS.

Our Chicago office reports that at the meeting of the Illinois Music Teachers' Association, held last week, a proposition asking the passing of a law compelling Illinois musicians to pass examinations before being permitted to give instruction in music was carried, and a board of examiners soon will be elected who will have the privilege of issuing licenses. This rule is similar to the one in vogue in Minnesota. Concerning the license, one of the leading educators of the country was approached and asked for his impressions for the MUSICAL COURIER. He said: "Who are going to be your examiners? How do you know that those who are to examine the papers would be able to pass the examination themselves? You tell me that doctors and lawyers have to pass an examination before being able to practise. This is true, but those under whom the examination takes place have also at a certain period during their life passed the same examination. They are college men, made a special study of the branch of profession in which they now are engaged, and the examinations in those colleges are passed before men whose sole occupation is to instruct year after year and who allow a student to get his degree only after passing the examination successfully. Music examiners might be unable to pass the music test which they would give to others, for you know that some of the greatest musical pretenders are the best technicians." All that is very true, especially the last statement.

Again, taking doctors as an example, there would be found many in the country who are far ahead of the rest of their profession in the knowledge of book test, but when it comes to diagnosing an illness they frequently make mistakes and treat a patient for the wrong ailment, with the consequence that fatalities often result. The same is true of music teachers who are well up on theory, well versed in music literature, and who likely enough would pass with flying colors a musical examination that would entitle them to teach, yet those same men would be ignorant of the requisites necessary to make a successful teacher and to impart their knowledge to others.

There is no examination required to teach acting. Why should there be examinations to teach music? The reign of tonal pretenders is disappearing rapidly and schools that have the privilege of granting teachers' certificates and diplomas to pupils are more discreet than they used to be in awarding the coveted diploma, and in the near future those schools will reject some students and give diplomas only to students who really successfully pass the examination instead of awarding diplomas to all the students who are in the teachers' class and who take the different study courses necessary to graduate from that class, and who pay not only for the tuition in those different branches of music, but also for the diploma itself. This wholesale graduation has hurt the profession and music teachers are right in trying to find a remedy which will place them in good standing again.

SCANT ATTIRE.

In Weingartner's new opera, "Cain and Abel," one of the characters is Eve. "She wore a resigned expression," said one of the papers after the Darmstadt premiere.

"Festival Week" at St. Teresa College.

Commencement week exercises at the College of Saint Teresa, Winona, Minn., include an interesting "Festival Week" at the Conservatory of Saint Cecilia, May 18 to 25. This comprises piano recitals by Helen Velita Sklenar, Monday, May 18, 4 o'clock; Charlotte Annette Glynn, Friday, May 22, 4 o'clock; Edna Margeret McGrath, Saturday, May 23, 4 o'clock; a vocal recital by Madeline Mary Fogarty, Tuesday, May 19, 4 o'clock; exercises of graduation, Monday, June 1, 5 o'clock; music festival, conservatory clubs, address to the graduates by Glenn Dillard Gunn, of Chicago.

Pratt to Be Savage Representative.

Henry W. Savage has appointed John Pratt his general press representative, and Percy Heath, who formerly was in that position, will in the future read and write plays for Mr. Savage.

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FELIX F. LEIFELS, Manager

Carnegie Hall,
NEW YORK

Thuel Burnham Returns to Paris.

Thuel Burnham sailed Tuesday of last week on the S. S. Rotterdam and returns directly to his Paris studio, where a number of pupils are awaiting him. Some of his American pupils, whom he has been instructing during his three months' stay here this winter, are also accompanying him to Paris for the benefit of further instruction and guidance.

Mr. Burnham's stay in America was an unqualified success, although there was much disappointment felt by his admirers and by others who know him only by reputation because of his prospective tour having been canceled, owing to his illness in December, after which he did not feel that he had sufficiently recovered his strength to play the long series of engagements which his manager, Harry Culbertson, had arranged for him.

He was induced, however, to play a few engagements which the guarantors refused to cancel, and refused also to accept a substitute in his place. In these engagements, if one may judge from the local press, Mr. Burnham was tremendously successful. He was greeted by a genuine ovation on every platform on which he appeared, and in one instance his success was so brilliant that it inspired an editorial article in the principal paper of the locality. These things speak for themselves, and nothing that might be stated in this space can in any way add to their value.

It will be remembered that the occasion of Mr. Burnham's coming to America, in spite of the fact that his concert tour had been canceled, was the series of scholarships which had been presented by a number of important clubs in New York, so that pupils who found themselves unable to pay Mr. Burnham's prices could yet have the



THUEL BURNHAM.

benefit of instruction by so eminent a master. These scholarships proved to be even more effective than their donors had hoped, and the class lessons which Mr. Burnham gave in his studio in Carnegie Hall one afternoon of every week where his pupils were heard, being called upon to play whatever they were studying, and where Mr. Burnham at a second piano illustrated himself how certain passages should be played, were so largely attended that it has been decided in the forthcoming year to give these class lessons in the Carnegie Chamber Music Hall.

It is not only a lesson in piano playing, but also a lesson in piano teaching, to observe Mr. Burnham's methods at these class lessons, and it is understood that he teaches thus publicly by exactly the same methods that he uses privately, and that a large amount of his instruction consists of actual illustration at a second piano. When a pupil has an opportunity in this way to hear difficult passages interpreted by so splendid a virtuoso as Thuel Burnham, it is certainly an advantage which can hardly be overpraised.

Mr. Burnham returns to America on November 1 and starts immediately on tour. He is to be heard three times in New York and has appearances in Boston and other cities in the East and a long extended tour west of Philadelphia, extending as far as Salt Lake City. In New York he will also play with orchestra at Carnegie Hall, with the Rubinstein Club and at the Bramhall Sherry concerts.

Kathleen Howard at Buffalo Festival.

Appended are the newspaper accounts of Kathleen Howard's brilliant success at the Buffalo May Festival, where she appeared on Friday evening, May 8, in the title role of Saint-Saëns' "Samson and Delilah":

The second night of the May music festival was marked by a really admirable concert performance of Saint-Saëns' operatic masterpiece, "Samson and Delilah." First honors fell to Kathleen Howard in the role of Delilah. This gifted contralto has grown into a fine and authoritative artist. Her voice is of warm and luscious character, notably in the middle and lower range, and she invests her interpretation with most convincing feeling and sincerity. She has magnetism or that subtle something which reaches out over the footlights and grips the audience. She has also a well defined conception of the part she essays, and abundant technical resources with which to convey this to her hearers. She was recalled many times after her scenes.—Buffalo Express, May 9, 1914.

Kathleen Howard was heard as Delilah. Miss Howard has won a great measure of success as an opera singer in Europe and New York, and all who heard her last night were carried away by her artistic singing. She has made great strides forward in the last few years and must now be considered among the successful American opera singers. Her performance of the difficult role last night was all that could be desired. Her voice sounded clear and true and she sang with deep feeling. She possesses a great deal of magnetism and she charmed her audience immediately. In "Spring with Her Dower" and "My Heart at Thy Sweet Voice" she was particularly good, and she was given a hearty ovation for her splendid work.—Buffalo Commercial, May 9, 1914.

Buffalo can at last claim for itself a truly great artist in Kathleen Howard, who resided here for many years, until she went abroad, where she has since won an enviable name as an operatic star of dazzling magnitude. In her interpretation of the role of Delilah last evening, she summoned all the vocal and dramatic resources at her command, and her regal stage presence, the authority of her delivery and her adherence to the traditions of the opera, created a profound impression and won her a flattering reception and numerous floral tributes. Her voice is not only big in range, but warm and luscious in quality, and she has the rare art of visualizing the character she portrays with vivid realism. In all her recitatives and arias, she called to mind the beautiful, sensuous, alluring Delilah, and the rendition of the aria in the first act, "Spring with Her Dower" and the exquisite charm of the famous aria, "My Heart at Thy Sweet Voice" leave an unforgettable memory, the latter winning a deserved ovation.—Buffalo Courier, May 9, 1914.

Another triumph has been added to her list, her singing of last evening evoking most sincere appreciation. The voice is one of richness and power, well controlled throughout its range, and glorified by projection of self into the part which was sung. A discriminating intelligence and distinctness of enunciation add to the charm of her work. She made the deepest impression in her singing of the familiar air, "My Heart at Thy Sweet Voice," investing the lines with a fervid passion through the medium of opulent tone.—Buffalo Times, May 9, 1914.

Kathleen Howard, Buffalo's own singer, met with an ovation last night at Elmwood Music Hall, where she appeared as principal soloist on the second night of the May Festival. The former Buffalo girl sang the leading role in Saint-Saëns' masterly opera, "Samson and Delilah," with all the artistic charm, the faultless interpretation, and authoritative conception of the part, in her possession, by virtue of years of faithful study and a voice especially favored by nature. Her rich contralto rang true to every delicate note, the incorporation of executive powers in phrasing marking her efforts and disclosing remarkable ability on the part of the artist.—Buffalo Enquirer, May 9, 1914. (Advertisement.)

Bach Festival Preparations.

Bethlehem, Pa., May 22, 1914.

The sale of single tickets for the Bach Festival to be held at Lehigh University on May 29 and 30, opened Thursday, May 21, at the A. C. Huff music store, Bethlehem. The States from which orders have been received up to this time include Pennsylvania, New York, New Jersey, Massachusetts, Connecticut, Maryland, District of Columbia, Ohio, Indiana, Illinois, Michigan and Minnesota. Music lovers from practically every large city east of Chicago are numbered among those who will attend the coming festival. Tickets have been ordered and paid for in a measure that is gratifying to the guarantors, who each year make up the inevitable deficit. It is entirely safe to say that Lehigh's spacious Packer Memorial Church will hold the largest audience that has ever attended a Bach Festival. Several members of President Wilson's cabinet and other Washington officials are included in the number of those who have secured tickets and accommodations.

Dr. J. Fred Wolle, who founded the festivals in Bethlehem in 1900 and conducted them here and in Berkeley, Cal., was never so well pleased, he reports, with the way his choir has responded as this year. The 200 singers of the choir are rehearsing with a faithfulness and zest that surpasses anything in former years. The members are eager for the great task that has been set before them—the rendition in its entirety, solos as well as chorus numbers, of the Mass in B minor. There are rehearsals of some section of the chorus practically every day. Dr. Wolle has arranged for several rehearsals in Packer Memorial Church, of the Philadelphia Orchestra, which will render the accompaniment.

As has been the custom at each of the Bach Festivals since their institution in Bethlehem in 1900, members of the Moravian trombone choir will announce the opening of each session with fine old church chorales. In the earlier days, when the choir gave its renditions in the Moravian Church, in the old town, the trombonists played from the quaint belfry of the church, from which they announce the death of members of the Moravian congregation.

The soloists who will sing in the first day's rendition of the motet, "Sing Ye to the Lord a New Made Song" and the "Magnificat" are: Sopranos, Helen Boice Hunsicker and Lucy Brickenstein; alto, Maude Sproule; tenor, Nicholas Douty, bass, Horatio Connell.

KANSAS CITY BREVITIES.

Kansas City, Mo., May 14, 1914.

Nelle Franklin Troutman, pianist-soprano, gave a very enjoyable recital on the evening of May 5. Especially commendable was her playing of the Mozart sonata. One is inclined to believe more and more that few piano students have evolved to an appreciation of Mozart. Mrs. Troutman left no doubt in the minds of her hearers of having a definite appreciation of the beauty and the difficulty of Mozart. In her singing she revealed a voice of rare purity and showed evidences of continued study in her interpretations. This was the program: Sonata, A major, Mozart; "I Hear a Thrush at Eve," Cadman; "Who Is Sylvia?" Schubert; "Soft Footed Snow," Sigurd Lie; "Spring," Geneve Lichtenwalter; prelude, from Suite Modern, "Idyll," Arthur Whiting; "Second Rhapsodie," op. 79, Brahms; Nocturne, op. 54, No. 4, Grieg; "Der Schmied," "Sandmannchen," "Vergebliches Ständchen," Brahms; "Mit einer Wasserlilie," Grieg; Impromptu for two pianos, Carl Reinecke; theme from Schumann's "Manfred."

ELVA FULLER'S RECITAL.

Elva Fuller, the leading pianist and teacher of the Argentine division, gave an interesting program at her studio last Saturday. Since Miss Fuller's return from Berlin, where she spent a year in study with Rudolph Ganz, she has been giving many excellent musicales at her home which help so much in molding the public appreciation of good music.

A NEW STRING QUARTET.

Kansas City has its own string quartet now, and after some months of hesitation has assumed the name of the "Forbes String Quartet," in honor of Margaret Fowler Forbes, its first violinist. The second concert of chamber music was given last Monday at All Souls' Church. The entire program revealed the steady improvement that comes of regular practice and it is to be hoped the coming season finds the quartet listed for a series. The program follows: Quartet in F, Haydn; Grand Duo, op. 15, cello and piano, G. Goltermann; Clarinet Quintet in A, Mozart.

The third annual spring concert of the Mozart Club was the week's important event on the Kansas side. This club is one of the most helpful, broad spirited clubs imaginable. Its slogan seems to be, The best for music and without personal comparison or jealousy.

The following excellent program was splendidly given: Piano quartet, overture, "Tannhäuser" (Wagner), Mrs. Irving Redfield, Mrs. Edgar L. Evans, Bessie Miller, Mrs. Charles Hassig; soprano, "Just Sunlight" (Harriet Ware), Mrs. K. D. Crockett; piano, Polonaise, op. 46, No. 12 (MacDowell), Mrs. J. Bowdon Bird; duet, "With the Stream," barcarolle (B. Tours), "Mistress Mary" (Mary Turner Salter), Mrs. Leonard Howard, Mrs. F. J. Roff; "Rondo" from C minor concerto (Beethoven), Esther Shaw; orchestral accompaniment on the organ, Helen Palmer; violin, Nocturne (Chopin-Sarasate), "Niebesfreud" (Kreisler), Madge Murphy; piano duo, "Evening and Morning" (Chaminade), Harriett Griswold, Mrs. Hardin Howard; contralto, "The Enchantress" (Hatton), Mrs. Lincoln Martin; piano quartet, Polonaise in A, op. 40 (Chopin), Gladys Newman, Gladys Crawford, Mrs. Elmer Martin, Edith Miller. Accompanists: Miss Shaw, Mrs. Bird, Miss Palmer.

GENEVE LICHTENWALTER.

SEATTLE NOTES.

Seattle, Wash., May 16, 1914.

The last Philharmonic Orchestra concert of the season was given the last of April. The soloist was Paulo Gruppe, the Dutch cellist. Gruppe is without doubt one of the best cellists heard here this season and made a most favorable impression.

Of special interest to the patrons of the Philharmonic concerts was the appearing of the Amphion Society, of sixty voices, Claude Madden conducting. This is Seattle's best singing society, and hearing it with orchestra was an unusual treat.

Throughout the whole season's program of the Philharmonic Orchestra, Director John M. Spargur has again given the Seattle public the best he could provide. Mr. Spargur's offerings for the coming season will be looked forward to with pleasurable anticipation.

Seattle has in promise a new baritone in the person of Richard Seymour, pupil of Christine la Barraque. Clarence Whitehill, of the Chicago Grand Opera Company, hearing him while here, spoke of Mr. Seymour's voice as a "magnificent baritone, of fine quality and good technic, with seemingly the best of training."

The People's Chorus of 250 voices under the direction of W. H. Donley will sing Handel's "Messiah" with symphony orchestra on May 26. The soloists will be Romeyn Jansen, contralto; Edith Collais, soprano; E. M. Evans, baritone, and George Wilbur Reed, tenor.

The chief musical interest of the past season was centered upon the appearance of the Chicago Grand Opera Company, brought here by the local agency of Clayton and Priest. A good share of the best attractions given here

this season are due to the good choice and management of this agency. While it is to be regretted that the Chicago Grand Opera Company, while on its Western tour, was not entirely a success financially, not only in Seattle but in Portland, San Francisco and elsewhere, the public here owes a debt of gratitude to Clayton and Priest, for in their effort to give Seattle the best they could obtain they engaged this organization at greater expense than the one previously contracted with. The change was made with the sole idea of giving this city the best.

Priscilla Libby recently presented her pupil, Vera Ida Downs, in a recital at Eiler's Hall. Miss Downs displayed a remarkable mezzo-coloratura voice, combined with a pleasing stage presence. She is but eighteen years of age, and her entire training has been with Miss Libby, with whom she has worked for eighteen months only. Miss Downs will leave soon for London, where she will continue her studies under David Ffrangcon-Davies, former teacher of Miss Libby.

The address of the representative of the MUSICAL COURIER for Seattle has been changed; any items and programs may be sent hereafter to correspondent address: Corner Broadway and Pine streets. Phone calls, East 19. HARRY KRINKE.

Morse-Rummel's Engagements.

Walter Anderson has booked Mr. Morse-Rummel, violinist, for recital at Millbrook, N. Y., May 17; also to appear as soloist in a concert at St. James' Church, New York, on May 22, and for a recital at Quebec, Que., October 21.

Aschenbroedl Concert.

Blanche Skalmer, a prepossessing young mezzo-soprano, was the soloist at the Aschenbroedl concert last Sunday afternoon and made a splendid impression, singing an aria from "Samson and Delilah," Tosti's "L'Ultimo Canzone" and the "Fair Rose," by Oley Speaks.

William G. Dolnges, the violinist, was heard to advantage in the Preislied from "Die Meistersinger." There were also several numbers given by an orchestra made up of some of the members of the Aschenbroedl Society, conducted by Carl E. Reinecke.

Mme. Rolla for Paris.

Kate Rolla will sail for Europe on the S. S. Philadelphia, Friday of this week, accompanied by a number of her pupils. Mme. Rolla intends to open a singing studio in Paris and remain there permanently. She has been very successful with her students during the time she has been teaching in New York, but has decided, nevertheless, to teach in the French capital in order to give the young singers the benefit of the foreign language and environment.

Max Zach Here.

Max Zach, conductor of the St. Louis Symphony Orchestra, was in New York last week, en route for Boston, whence he will sail for Europe on June 30, to stay abroad until September.



JOHN PHILIP SOUSA AND MEMBERS OF THE LAMBS' CLUB PASSING THE MUSICAL COURIER OFFICES, ON FIFTH AVENUE, FRIDAY AFTERNOON, MAY 23.

The "March King" is seen walking at the head of "Lambs' Gambol" Band. This unique parade, held in connection with the annual Lambs' "Gambol" at the Metropolitan Opera House, was repeated over the same route on Saturday forenoon, May 23. Mr. Sousa was the recipient of hearty applause all along the line of march. Photographed especially for the Musical Courier.

New York Glee Club Sings in Washington.

The unveiling of the statue of the Irish naval officer of the United States, Commodore Barry, which took place in Franklin Park, Washington, D. C., May 16, was an Irish national event of great importance.

The societies directly responsible for and taking an active part in the program were the Friendly Sons of St. Patrick of New York, Friendly Sons of St. Patrick of Philadelphia, the Irish Historical Society, the Ancient Order of Hibernians, the United Irish League of America, St. Patrick's Society of Brooklyn, Hibernian Society of Baltimore, Irish Fellowship Club of Chicago, Irish Charitable Society of Boston, and the Clan Barry.

President Wilson assisted in the ceremonies and both Houses adjourned to attend the unveiling.

In the parade were detachments from the army, navy and marine corps and delegations from scores of patriotic Irish-American societies from all over the land.

The Glee Club of the Friendly Sons of St. Patrick, William A. Luyster, conductor, assisted by Mary Jordan, of the Century Opera Company; John Finnegan, tenor soloist of St. Patrick's Cathedral, and Edith Mae Connor, harpist, gave a concert on May 15 at the New Willard Hotel, in Washington, D. C., as part of the celebration.

The concert proved to be a musical treat, and it was said that nothing like it had ever been heard before in Washington. Every number by the club was artistically given, and showed careful training in the lights and shades; the attacks were bold and the sustained passages were sung with fine volume, full, round and well balanced; the diction was of a distinctness that most of the older and more prominent clubs would be proud to possess. All the numbers were sung à capella.

Mr. Finnegan's voice was at its best, and the papers spoke of its pure tenor quality and the interpretation of his songs as resembling John McCormack's.

Edith Mae O'Connor proved herself to be a skilful player, for so young a performer on the harp, and a musician of promise.

The club was organized just a year ago for the purpose of singing and perpetuating the beautiful Irish melodies, through the efforts of Judge John Delaney, former president of the Friendly Sons of St. Patrick Society, also the composer, Victor Herbert, the vice-president of the society, and honorary vice-president of the Glee Club, for whom he has written and dedicated songs.

It has now a membership of forty singing members, who, under the able direction of Mr. Luyster, have led the club to a high place in the musical world. Already the club has received requests for concerts from organizations in Philadelphia, Boston, Providence and New Haven for next season.

To show their appreciation of the work accomplished the members presented Mr. Luyster with a very handsome baton of ivory, heavily mounted with silver, with an inscription; they will also give a dinner in his honor soon.

This was the program:

Boys of Wexford.....	Traditional
Glee Club.....	
Valse Caprice.....	Verdalle
Intermezzo from Cavalleria Rusticana.....	Mascagni
Edith Mae Connor.....	
Kitty Magee..... (Arr. Horatio Parker)	Arthur Foote
In the Mid Hour of Night..... (Arr. Horatio Parker)	Arthur Foote
An Irish Folk Song..... (Arr. Horatio Parker)	Arthur Foote
Glee Club.....	
Aria from Samson and Delilah.....	Saint-Saëns
Mary Jordan.....	
Aria from La Bohème.....	Puccini
John Finnegan.....	
Little Irish Girl.....	Lohr
Cruiskeen Lawn.....	Arr. Victor Herbert
Glee Club.....	
The Hail of the Friendly Sons (J. T. C. Clarke).....	Victor Herbert
Glee Club.....	

Medley of Irish Airs.

Edith Mae Connor.

Molly Bawn.....	Lover
The Snowy Breasted Pearl.....	De Vere
John Finnegan.....	
Come Back to Erin.....	Claribel
In Dublin's Fair City.....	Traditional
Oft in the Stilly Night.....	Stevenson
Glee Club.....	

Bendemeer's Stream.....	Gatty
Ould Doctor McGinn.....	Lohr
Kathleen Mavourneen.....	Crouch
Mary Jordan.....	
Believe Me If All Those Endearing Young Charms.....	Traditional
New Ireland (J. T. C. Clarke).....	Victor Herbert
Star Spangled Banner.....	

Efficiency Through Musical Rhythm.

Eurythmics, as advocated and demonstrated by Jaques Dalcroze, at Hellenau, in Germany, is the development of character and a general efficiency of all the faculties, mental and physical, through the application of musical rhythm to motion, says Elise de Merlier, in the Philadelphia Record Magazine of May 17, 1914.

Such training means laying the cornerstone of music—in fact, of all arts, for rhythm and subsequently harmony, are the keys to creations in all the fields of art.

A child to whom eurythmics is taught can improvise and compose simple melodies after three or four years and in many cases earlier.

It does not master by any means the technicalities of the play, but it has grasped the very soul and heart of music. But rhythmical training carries its results much further. It means the bringing out of individuality.

It teaches order, the fundamental law of harmony. It develops self control by teaching the child to respond instantaneously to orders given—in itself an excellent discipline.

It further represents primary instruction in concentration, especially valuable in the case of nervous children. It teaches balance and poise by constant use of all limbs in harmony with music.

It sharpens the child's faculty of observation to such a fine degree that a pupil of eurythmics excels usually any other child not taught by this method.

It finally strengthens the child's memory and thus enables it to grasp more readily life problems and understand its perplexities.

With a physique normally developed, a mentality well prepared, such a child would indeed seem fit to take up almost any profession in life successfully and be a living and striking example of the true worth of eurythmics as an educational power.

The Value of Interpretation.

"The highest branch of the singer's art is interpretation," said Joseph Baernstein-Regneas in a recent interview; "he works for years to acquire the fundamentals of his art, and having acquired them, he begins to live 'on the heights.' His voice responds to his every emotion and he is able to give life to the composer's music and the poet's verse; a dual task, a two-fold privilege.

"In singing a song, he assumes its guardianship. The composer and poet have put themselves into his hands, and if he is a true artist, they are safe. There will be no undue liberties with the rhythm, style, and no cheap effects read into the song.

"That there is a purely physical side to the singer's art, can hardly be doubted. Every art has at its base a craft, its technic, and on this the artist must build. If his foundation be solid, it will permit him to build high into the psychological heights of interpretation. Songs are the common property of all, but interpretation must needs be individual. The emotion of the music may not appeal to

two in the same way, but if there is individuality and sincerity in each reading, each rings equally true; for individuality has stamped each a unit.

"The greatest singer is he who conveys the most through song, not he who has the most beautiful voice. The voice is the means—interpretation, the end."

Original Works by College Women.

At the annual recital of original compositions, held on Thursday afternoon, May 7, at the Pennsylvania College for Women, Pittsburgh, the following numbers were heard:

Nocturne for violin.....	Louise Frazier
Dorothy Gittings.....	
May Day Dance.....	Alice Horrocks
Alice Horrocks.....	
Song: I Arise from Dreams of Thee (Shelley).....	Nellie Trimble
Nellie Trimble.....	
Adagio, from sonata.....	Gertrude Goeddel
Gertrude Goeddel.....	
Reminiscence.....	Jane Ford
Gaiety.....	Jane Ford
Songs—	
Sunward (Henley).....	Emma K. Mayhew
Life and Love (Matthew Arnold).....	Emma K. Mayhew
Kathryn Robb.....	
Allegro moderato, from sonata.....	May Dutson
Gavotte.....	May Dutson
Songs—	
Consolation (Arthur Grissom).....	Emma K. Mayhew
Good Night, Dear Hills (Laurerty).....	Emma K. Mayhew
Mrs. Mayhew.....	
Romance for violin.....	Margaret Latham
Miss Gittings.....	
Two Indian songs—	
The Shadowy Moon (Chippewa Melody).....	Constance Eberhart
The Invitation (Omaha Melody).....	Constance Eberhart
(Words specially written by Nellie Richmond Eberhart.)	
Marguerite McClure.....	
Trio, Summer's Rain and Winter's Snow.....	Nellie Trimble
Irene Loftus, Nellie Trimble, Jane Ford.....	
Songs (with violin obligato)—	
Beware (Clara Louise Kneeland).....	Emma K. Mayhew
Day (Laurerty).....	Emma K. Mayhew
Mrs. Mayhew, Miss Gittings, obligato.....	
The numbers on the above program were interesting and several of them were worthy of careful study, while all were of melodious strain and a credit to the college.	
The following original compositions were given in connection with individual recitals on the evenings of May 15 and May 22, at which time they received equal applause, which was deserved:	
Song, A Damsel Fair on a Summer's Day.....	Ethel Williams
The Juggler.....	
The Elephant.....	(from Children's Suite).....Martha Bamford
The Clown.....	
The Monk.....	Martha Bamford
Serenade.....	
Vespera.....	
Raindrops.....	
Sonata in G minor (first movement).....	Ruth Miller

A Second Huerta.

Somebody started to play "The Star Spangled Banner" on the piano, and the children at the tea party all stood up; all except eleven-year-old Edna, who sat in her chair with her arms folded, her eyes closed and her nose high in the air.

"What's the matter, Edna?" said her mother. "Why don't you show your patriotism?"

"Can't, I'm Huerta."—Newark, N. J., Sunday Call.

Description of a new dance, known as the twinkle, reads a good deal like the old fashioned waltz, in writing of which Byron apostrophized the "Muse of the many twinkling feet." Perhaps Terpsichore is at last reverting to type.—Newark, N. J., Star.

SUE HARVARD, Soprano

In Europe most of 1914-1915 season. Appearances this passed season with Philadelphia Symphony Orchestra, New York Symphony Orchestra and many engagements in Oratorio, Concert, Recital.

With Philadelphia Orchestra in Philadelphia:
The "Dich Theure Halle" aria from Wagner's "Tannhäuser" and "Wie Nacht' Mir der Schlummer" from "Der Freischütz" were acceptably rendered by Miss Harvard, whose voice completely captivated her hearers.—Philadelphia Ledger.

Miss Harvard made a good impression in two ambitious arias. She should make a great reputation, as the voice is wonderfully perfect in quality.—Philadelphia Record.

With New York Symphony in Pittsburgh:
Miss Harvard won much applause. She showed that she had given this difficult music serious study and sang it with dramatic touches that augured well for her future.—Pittsburgh Post.

Miss Harvard has a voice of wide range, great power and exceeding brilliance, which is especially warm in the middle register. Her articulation was perfectly distinct, her phrasing interesting, and her interpretations very intelligent and effective.—Pittsburgh Gazette Times.

Sue Harvard displayed a voice of power and clearness, and of unusual range. She gave intelligent interpretations, achieving admirable dramatic effects.—Pittsburgh Sun.

Through sheer hard work and pluck, added to talent and a good vocal organ, she has fought her own way to a position where she is able to appear with one of the leading orchestras of America.—Pittsburgh Courier.



Available in AMERICA Latter Part of Season 1914-1915

Wolle's Address at Wood Memorial.

At the unveiling of the portrait tablet in St. Stephen's Church, Philadelphia, in memory of Dr. David D. Wood, organist, composer and teacher, Wednesday evening, April 29, 1914, Dr. J. Fred Wolle, the famous conductor and organist, of Bethlehem, Pa., delivered the following address:

"Now that David Wood is dead, we hasten to acclaim his worth, and find that he was great.

"Your garden may be bright with the latest varieties of roses and teeming with the most highly bred chrysanthemums, and yet not be completely satisfying, for there are those among the admirers of flowers who still prefer the homely old-time keys of heaven, the wall flowers and the bleeding hearts.

"In the garden of the muses, crowding in on every side, in rank profusion, are the highly colored Strausses and spicy Mahlers and odoriferous Schönbergs, yet there are, among the admirers of the sounding art of man, a few who still prefer the plainer colors and more restful shades of the old fashioned Bach and Handel and who, even at this late day, find some satisfaction in the antiquated fugue and dry sonata. Because of even this mere handful of sympathizers it is easy today to proclaim allegiance to the masters of the seventeenth century—to do which, twenty-five, fifty years ago was difficult and dangerous. If David Wood's ambition was to be popular, he made his first mistake when he decided to exploit the intricacies and the austerity of the polyphonic school rather than to go aimlessly meandering through American evening chimes, French lullabies and Swiss thunderstorms. He chose the rougher road.

"In this age of advertisement, in these days of publicity—of window cards and Sunday supplements—it is refreshing and restful to pause awhile in this sequestered spot—to contemplate, for a time, in this hallowed environment, the creative fruits of a busy yet quiet life—to recall the notable achievements of a man undisturbed by the visions of a coveted fame, unobsessed with the idea of attaining newspaper notoriety or public applause. Today the standard of measurement of the typical musician is so many inches and columns of the press, including half-tone cuts. Today, O singer, player, yes, and composer too, without your agent, and manager and secretary, who are you? How shall the public learn of you, unless you are written up? How shall the audience hear you, unless you are booked? How shall you ventilate your ideas, unless you are interviewed? Measured by these standards, gauged by these tests, the life of David Wood was a failure. In the quiet of his peaceful home, or here, within these cloistered walls, undisturbed by the distracting noises of the street, unruffled by the petty vexations of an official organistship, untempted by the glamour of transcontinental tours, day by day he was quietly and unobtrusively scoring, without trumpets and drums, with the painstaking care to details indicative of the true artist. Externally, his life, it would appear, found its keynote in the pastorate, scored for muted strings and oboe d'amore. Mentally, it was a constant, restless soaring toward perfection. The inspiration which flowed from him as pure water from a constant spring as conductor, as teacher, as organist, is attested to by the scores of singers, hundreds of pupils, thousands of auditors. Here he coaxed from the sometimes unwilling keys tones that descended to the congregation gently as the falling snow or with rousing full-toned chords sounding down from the organ loft stirred the listener with religious fervor.

"But that life, apparently crowded to the full with the duties of a church official, with the giving of instruction, and with recitals and choral productions, yet found time to supplement the interpretative function by the work of a creative artist. There are the compositions bequeathed to posterity. Only those who sat under the magic spell of his extemporizations can realize the loss sustained when the motor stopped and the bellows dropped. How few suspected the presence of those noble anthems. In so far as the larger public was concerned, they were buried by their maker's hand. What a stinging rebuke to the youthful composer of the present. Today the tyro rushes into print before he has learned to spell. In order to obtain some sort of an estimate of the comparative value of Dr. Wood's original work, it is but necessary to scan the catalogues of the music publishers; select at random from the effusions of young America, the anthems, and let them be weighed in the balance over against those by Dr. Wood. Nor forget that Wood's anthems never went to press by his own hand.

"Why did he not publish? What would an analysis of such a mind disclose? Did he mistrust his own power of invention? Did he hesitate to send forth those creations of his, knowing, that once started on their way they could never be recalled? Did he shrink from giving publicity to the anthems because, compared with the masterpieces to whose interpretation he had devoted his life, they did not, in his estimation, measure up to the standard of a Handel or a Beethoven? Did he perhaps actually fail to comprehend their intrinsic value? The relentless self-

criticism which pursued him night and day induced him ever and again to defer publication. He was never ready to say 'this is my best, and this shall go forth into the world.' Not indolent procrastination, nay, rather the insatiable soaring, ever soaring toward the unattainable perfection, it was that kept those anthems lying unfinished upon the desk, awaiting the final touch, until suddenly the silver cord was loosed. What an example of well-nigh unprecedented self-abnegation is here set forth. In these days of gross utilitarianism, when it seems not only politic, but often necessary, aggressively to market one's wares; to blow, Barnum-like, the trumpet from the housetop—to pose on window cards and billboard, this lesson of repression comes as a rude shock to the businesslike, self-exploiting automobilistic musician. This, as perhaps nothing else in Wood's career will arrest the attention of the thoughtful and give pause for a time to the overweening self-complacency run riot. Seldom has so stinging a rebuke shot forth from so gentle a nature. Planned, or unplanned, the course of his lifework followed the upward curve of a great crescendo. Pitiful the spectacle of the man who has had his day, and then lives on in the slow decline of his powers. Dr. Wood never stopped. So guided were his feet, that his steps tended ever onward and upward. He sunk his own shaft, he reared his own monument. As cap-sheaf he leaves to us to unearth the long buried treasures, the anthems. These alone shall endure. Gone are those inimitable but perishable improvisations. So evanescent, so fleeting this art—it dies at its birth. It cannot be reproduced, nor, all the boasted ingenuity of man to the contrary notwithstanding, can it be preserved, for let no one claim that the latter day canned music is more than a hollow mockery of the original. But the anthems will sound again and again their message of comfort and uplift; in church and chapel, in urban and in rural setting, they will find most willing throats to sing their stately measures and interpret their inspired page.

"Thus will the name of Wood, the composer, practically buried by its bearer, begin to glow, in a far wider field, more brightly than it ever glowed before. His name engraved not high on granite shaft or brazen urn is enshrined in the memories of pupils, who now, with greater earnestness than ever, must fight to maintain the standard set by him.

"As the bird builds her nest—the spider weaves her web—the bee constructs her comb, all unconscious of the beauty of the result considered as a work of art, so the creative artist perhaps never completely comprehends the fullness of his achievement. In that old German town, so famous were the members of the Bach family that the town musicians were called the Bachs, long after the actual bearers of that name had disappeared. Right here, recalling the army raised and trained by their Philadelphia teacher, would it be going very far afield to speak of your organists as the Woods? Beethoven said of the older master, call him not Bach but Ocean. Let us call our modern master not Wood, but Forest.

"As the Master of Eisenach, so our Master of Philadelphia taught in a school. As the Cantor of the St. Thomas (Continued on page 47.)

Helen Bixby Wetzel in Venice.

The accompanying picture of Helen Bixby Wetzel was taken in the Palace of the Doges, Venice.

Miss Wetzel, who is perhaps the youngest prima donna on the grand opera stage, is now singing with much success in Italy under the name of Elena Antonelli. She was first



HELEN BIXBY WETZEL.
In the Palace of the Doges, Venice.

engaged a little over a year ago to sing in six performances of "The Barber of Seville"; she was only seventeen years old at that time. Her second engagement was with a traveling company in the Southern Tyrol to sing Gilda in "Rigoletto" and Norina in "Don Pasquale."

Miss Wetzel's work has all been done in the famous old school of Sabatini in Milan. Maestro Sabatini, in writing

to her said: "With your exquisite talents I predict a rapid career," and requested her to take the name of Antonelli, that of his aunt, one of the most famous singers of her day in Europe.

Baroness Von Turk-Rohn Applauded.

"When and under what circumstances does a building become a house of worship and where, on Sunday, is the distinguished point which marks the leaving off of praise and taking on of applause, are questions being asked but not answered since yesterday afternoon, when the Rev. W. T. Snead, assistant rector at Christ Church attempted to prevent the 'clapping of hands on the Lord's Day, and in his house of worship.'—The Daily Home News, New Brunswick, N. J., May 18, 1914.

The above question arose on last Sunday afternoon, May 17, at the fifteenth anniversary of The Hague Peace Conference, which was held in the Opera House at New Brunswick, as a result of the outburst of applause which greeted the Baroness Olga von Turk-Rohn after she had sung the "Ave Maria," and which necessitated a repetition of the number for the satisfaction of her many admirers.

The Baroness, who had been engaged as soloist for the auspicious occasion, sang several English ballads and completely captivated her audience with her splendid renditions. Inasmuch as the good minister did not explain how fitting appreciation might be shown for the baroness' art, according to his idea, nor did he advance a plan whereby applause might be effectually checked, the audience continued in its sacrilege and the baroness was again forced to add two encore numbers.

Margaret Shirley Under Friedberg Direction.

Margaret Shirley, the lyric soprano, although very young, has had great success at the Municipal Orchestra concerts in Buffalo, as well as at different cities in the West. Her first studies were made with Karleton Hackett in Chicago; later on she came to New York and from here went to Europe, where she has studied with the best masters and also made a specialty of studying French, German and Italian. Her voice is of a beautiful and sympathetic quality, which makes it especially adapted to singing lieder and ballads, and she will make a specialty of English and mostly Irish ballad singing. Miss Shirley is of Irish lineage and claims relationship with the great orator, Daniel O'Connor. Perhaps it is this inheritance that makes her so successful in the singing of Celtic music.

Miss Shirley has placed herself under the exclusive management of Annie Friedberg at the Metropolitan Opera House Building, New York, who is booking a big tour for her.

Baroness Von Rappe Coming to America.

Baroness Signe von Rappe, the Swedish prima donna, is expected to arrive in America this week. The baroness, who is the daughter of the Baron Axel von Rappe, Swedish Minister of War, is a member of the Royal Opera in Stockholm, and through M. H. Hanson's efforts comes to America to appear as leading soloist at the National Swedish Saengerfest, to be held in Minneapolis, Minn., June 8 and 9.

A Foolish Musician.

Howard—"A fool and his money are soon parted."
Mrs. Howard (clapping her hands)—"Oh, John! How much are you going to give me?"—Exchange.

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Soprano

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BOSTON BRIEFS.

Short Paragraphs from the Hub—Faelten School Summer Plans.

Boston, Mass., May 23, 1914.

Owing to the writer's absence on festival duties the Boston letter of last week was necessarily omitted. In looking back, however, it is found that there was little of moment to chronicle. A few minor concerts, one by an unusually talented young pianist—Claire Forbes, of New Bedford—took place at Steinert Hall. Miss Forbes' appearance marked her debut in this city, though she was heard during the course of the past season as soloist with the Boston Symphony Orchestra in New Bedford. It is understood that the young lady gave this recital as a sort of introductory and farewell appearance in one, as she leaves for Europe shortly to continue her studies with Leschetizky. Assisting Miss Forbes at this concert was Barbara Werner, the gifted young violinist heard here earlier in the season.

ANOTHER STEINERT HALL CONCERT.

Another Steinert Hall concert of the same week was that of Alice Hatch, soprano, assisted by the Virginia Stickney Trio and Belle Temple Priest, monologist. Of Mrs. Hatch's singing the Boston Transcript speaks very warmly, saying that her voice is of good range, fine volume and expressive quality, and shows every evidence of careful training, particularly in the upper part of its register.

FAELTEN SUMMER SCHOOL.

According to present indications, the special course for music teachers, which the Faelten Pianoforte School has arranged for the two weeks from July 1 to July 14, will be a most gratifying success. Inquiries are being received daily from widely separated points, showing a universal interest in this unique course, which is designed to train teachers in practical school conducting. An important feature of the course will be the opportunity for discussing local conditions and the application of successful methods of combating difficulties. There is room in every prosperous city for a flourishing school of the Faelten type, and a visit to Boston this summer ought to be included in the itinerary of every music teacher who is keen to take advantage of modern technical and business methods.

BLANCHE FREEDMAN.

Purdy Recital at Wilmington.

Following is the interesting program given by the American contralto, Constance Purdy, for the New Century Club, at Wilmington, Del., on Wednesday afternoon, May 20:

Recitative and aria from A Life for the Tsar.....Glinka
Olga's Air from Russalka.....Dargomizsky
Lullaby.....Balakirev
The Bells.....Kalinnikov
Drinking Song.....Glazounov
From the Children's Songs.....Moussorgsky
Tell Me, Nurse.
In the Corner.
The Prayer.
Trepak.....Moussorgsky
After Mushrooms.....Moussorgsky
Vision.....Moussorgsky

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Daylight May Reign.....Tchaikowsky
The Water Lily.....Rachmaninow
The Messenger.....R. Korsakow
Hushed the Song of the Nightingale.....Gretchaninow
I Must Have Rejoicing.....Gliere

A program such as this, composed entirely of Russian songs, is a real novelty in the recital world and one which already has brought Miss Purdy into much prominence. The New Century Club is the largest in Delaware, numbering over five hundred members, nearly all of whom were present on this occasion and were very enthusiastic in their praise of Miss Purdy's charming voice and her remarkably interesting interpretations. The Russian songs were practically all new to the audience, but Miss Purdy gave her listeners a brief verbal introduction to each, which she sang in Russian. Her own translation, which she used for many of the selections, notably the Moussorgsky children's songs, aroused keen pleasure, and she had several inquiries for the text. Not the least part of the work which Miss Purdy is doing in the vast field of Russian song, is the furnishing of a correct and artistic translation which only those thoroughly familiar with the language and temper of the Russians can do. It was her dissatisfaction with the existing texts which so often sacrifice the composer's idea to obtain an easier translation, that first started Miss Purdy in this new work. Since she has received so many demands for these translations, it is sincerely hoped that she will soon allow them to be published.

Clara Weiss Piano Recital.

Clara Weiss, who has studied some years with Elinor Comstock of New York, gave a piano recital at Rumford Hall, May 22, when an audience of critics and friends heard her in a program of modern composers, including works by Brahms, Schumann, Chopin, Von Bruckner, Fock, Debussy, Paderewski and Leschetizky.

The well constructed program began with the difficult sonata in F minor by Brahms, played with the necessary breadth, allied with plentiful technique; the every changing rhythms were clearly brought out. In Schumann's "Kinderscenen" the lovely touch of the fair young pianist made "Träumerei" and "Kind Einschlummern" especially beautiful. Of the Chopin pieces her bravour and spontaneity in the "Fantasie Impromptu" were noteworthy. Very little known was a piece by Fock (a rather dull "Largo") and a Paderewski piece called "Caprice" (genre Scarlatti.) These, too, came out clearly, showing considerable individuality, and a technique which is unexpectedly well developed for one so young.



CLARA WEISS,
Pianist.

Miss Weiss recently played for Paderewski, who said such good things about her that there is no question about her succeeding as a concert pianist. He said, "I consider her ready for the concert stage." The celebrated pianist, with his wife, was guest of honor at a dinner given him by Miss Comstock, after which several of the Comstock artist pupils played, receiving the benefit of his encouraging criticism.

"Irish Love" in Dayton, Ohio.

The musical sketch entitled "Irish Love," written and arranged by Cecil Fanning, America's prominent young baritone, and H. B. Turpin, his accompanist, won another brilliant success when it was given at the Country Club in Dayton, Ohio, on Monday evening, May 18. This clever bit of work is charming in its simplicity and beauty of design, and a more desirable medium for displaying genuine Irish mirth and plaintiveness in a refined manner, as told in the old original melodies, could hardly be desired. Here again convincing proof is given of the remarkable versatility of this young song artist and his accompanist.

Fanning, as Michael Casey, proved as great a source of enjoyment in this musical guise as he always does in whatever he undertakes to do. His rich voice adapts itself readily to the old Irish "classics," if such they may be termed, and that ever pleasing interpretative ability and personality which is so individual in his case, gives new life and beauty to the well known airs included in the plot of the play. The keen intellect and naturalness coupled with an abundance of unique talent, which Fanning embodies in his art, is fast bringing this young American into a position to be envied by many in the vocal world. H. B. Turpin, his accompanist and coach, and, in fact his only teacher, is the strong power behind the re-

markable success this concert team has achieved. Incidentally his piano playing is the cause of extensive favorable criticism.

Greta Torpadie, a coloratura soprano of noteworthy resourcefulness, as Leisha O'Shea, very ably assisted in the production of the sketch.

In response to various demands made from all over the United States "Irish Love" will be given many performances during the coming season by Mr. Fanning; another victory for his literary abilities, which, by the way, have long since been recognized as extremely worthy in view of the fact that many of his works, including plays, poems and oratorios, have been accepted and produced in many American and European cities.

Mabel McKinley to Give New York Recital.

Mabel McKinley, soprano, has been meeting with great success in Pittsburgh, Pa., where she appeared recently. The following notice from the Pittsburgh Dispatch will serve to show in what manner she is attracting the attention of the music critics there:

East Liberty seemed to have turned out en masse at Sheridan Square Theatre last evening to welcome Mabel McKinley. The famous niece of the martyred President William McKinley was never in better voice, and from the moment she struck the first sweet note in the cycle of songs that are superbly rendered until the last one sent its tuneful echoes in every nook and corner of the big auditorium, her audience was held in rapt attention, an attention broken only by an outburst of applause at the conclusion of each number. It was sincere and vigorous applause, the kind that is not mistaken, for it bespoke the fullest appreciation and the greatest measure of pleasure. Miss McKinley's voice seems to have mellowed and developed since she was last heard in this city. Her phrasing, always excellent, was particularly effective in her ballad numbers and, though she was exceedingly generous with her encores, her audience still seemed loath to let her go. It was a fine tribute to a fine singer with a great name.

On April 14 and 15, Miss McKinley sang the following program before enthusiastic audiences at Somerset, Pa., and Johnston, Pa.:

Mondnacht.....Schumann
Mon Bras Pressait.....Widor
Lass mich dein Auge Küssen.....Von Flieitz
Grand Valse.....Venzaud
O Country, Bright and Fair, from The Celestial City,
Horatio W. Parker
Come Unto Him, from The Messiah.....Handel
O Lord, Be Merciful.....Homer W. Bartlett
O wüsst ich doch den Weg zurück.....Brahms
Bei dir sind meine gedanken.....Brahms
Nymphes et Sylvains.....Bamberg
Come Down, Laughing Streamlet.....Spross
When I Bring to You Colored Toys.....Carpenter
Happy Bird.....Sarr
Hayfields and Butterflies.....Del Riego
A Little Pink Rose.....Bond
Banjo Song.....Homer
The Rosary.....Nevin

Miss McKinley will spend the summer studying with Isadore Luckstone, her teacher, with whom she will enlarge her repertoire. Some time in October she will open her season for 1914-1915 with a concert at the Little Theatre, New York.

The following is a notice accorded Miss McKinley, following her singing at Aeolian Hall, New York, this past season:

Assisted by Mabel McKinley, soprano, Manilito Funes, a Spanish boy, appeared as pianist at Aeolian Hall, yesterday. Miss McKinley sang songs of Schumann, Brahms, Widor, Bemberg. Among the smaller offerings was a song of her own, entitled "Ma Lil' Sweet Sunbeam," all of which were sung with rare beauty of tone, taste and expressiveness. The audience gave rapt attention and showed enthusiastic appreciation.—New York Sun. (Advertisement.)

Houston Symphony Season Ends.

Houston, Tex., May 13, 1914.

The Houston Symphony Orchestra gave its final concert of the season last evening at the Majestic Theatre. Despite the terrific downpour of rain the theatre was fairly well filled. The symphony in C major ("Jupiter"), by Mozart, was by far the most intellectual thing given during the season. Julian Paul Blitz directed this symphony with a keen understanding of what he wished to express. The suite, "Scenes Poétiques," by Goddard, also displayed marked intelligence in interpretation. The sextet from "Lucia" was given by local talent, a repetition of which was demanded by the audience. "Herzwarden" and "Letzter Frühling," by Grieg, were thoroughly artistic successes. Perhaps one of the most enjoyable numbers was "The Valse de Fleurs," by Tchaikowsky, which was the final number of the program.

The program on the whole was very good, especially when one considers that this is the first season of the organization. Bigger things are expected for next year and if professional soloists could be engaged for these concerts by the management, it would without a doubt create a greater interest and raise the standard of quality of the performance.

EMMET LENNON.

The musicians of San Francisco, with the cooperation of the Panama-Pacific Exposition, will be hosts of the organized bodies of musicians from every State in the Union in 1915.—San Francisco News Bureau.

KANSAS CITY TO HEAR THE LUR.

Carl Busch Has Brought Two Instruments from Denmark—
Fashioned After the Originals in the Copenhagen
Museum and They Are the Oldest
Wind Instruments.

[Used by permission.]

Carl Busch, the musician of this city, who has been commissioned to write the cantata for the dedication of the Danish Building at the Panama Exposition in San Francisco, June 5, 1915, has just received from Copenhagen, says the *Kansas City Star*, of May 14, 1914, two of the strangest musical instruments ever seen here. They are exact reproductions of the "Lur," the oldest musical wind instrument in the world. The originals, 2,500 years old, were found in peat bogs in Denmark and are preserved in the Danish Museum in Copenhagen.

When Mr. Busch was visiting his old home in Copenhagen several years ago he had an opportunity to renew his acquaintance with these ancient wind instruments and when he received the commission to write the cantata for the dedication of the Danish Building at the exposition he conceived the idea of having two of the lurs reproduced and of introducing them in the cantata. He wrote his idea to Ivar Kirkegaard, of Racine, Wis., editor of *Norden*, who was writing the words of the cantata, and Mr. Kirkegaard became enthusiastic about it.

Twenty-three of these old instruments have been found in Denmark and nineteen of them are in the museum in Copenhagen. Ten of those are in as perfect condition as when the warrior musicians of 2,500 years ago played upon them, being made of bronze and having lain all of these centuries in wet peat bogs which preserved them.

PATTERNED IN THE DANISH MUSEUM.

But it was impossible to get the loan of even one of the old instruments. The Danish government would not permit one of them to be taken out of the museum. Mr. Busch, therefore, commissioned a famous maker of musical instruments of Copenhagen to reproduce two of them for him. So jealously were the instruments guarded in the national museum that the workman had to take all his tools to the museum and while he worked there he was watched by two officers so there would be no possibility of him carrying away one of the originals. The workman was given every opportunity to examine and take measurements of the originals and he has produced two exact copies.

Mr. Busch will keep these here for awhile until he has tested them thoroughly enough to compose the music that will be played upon them at the exposition and then they will be sent to San Francisco and placed in the hands of two accomplished musicians who will practice upon them until they become perfect in their use. In the cantata at the dedication of the Danish Building the lurs will be introduced as solo instruments and the players will be placed in front, together with the solo singers. In this position the part that will be allotted them will stand out more prominently and the Danes assembled from all parts of this country will have an opportunity to hear the music which their ancestors played and listened to twenty-five hundred years ago.

Several years ago a public trial was made of the original lurs in presence of the musical world of Copenhagen and at this a number of experiments were made with the first twelve notes, as well as short musical phrases. Later four of the instruments were played from the balcony of the King's palace and the well known Danish composer and organist, Arthur Allin, set to music David's twenty-fourth psalm for mixed chorus, organ and two lurs. This was given with much success over all Denmark in conjunction with Messrs. August Petersen, father and son, members of the Royal Opera House Orchestra.

THE NAME "LUR."

The name "lur" is taken from the old Norse "luor," which means a hollow stick of wood. The lur used in Norwegian mountains at the present time is made of birch bark, and is somewhat similar to the Swiss "alphorn."

The lur, with its characteristic winding of the tube, its large ornamental plate at the end of the tube, its pendants and its many ornaments, stands absolutely alone among prehistoric wind instruments. Prominent to the eye is the very large plate (see Fig. 1, diameter 10.7 inches) which beautified as it is with large hemispherical protuberances and stamped ornaments, gives it character. The plate has little if any acoustic value, and seems to be there for beauty's sake, as if to give the long, but rather narrow tube an effective ending, suggesting northern strength.

In the form of the lur, with its peculiar windings, is found a certain resemblance to the horn of the ram, the buffalo and of other animals. Such resemblance would seem natural when one remembers that such horns furnished our ancestors with their musical instruments. Perhaps the people who made the lur little by little learned to regulate the current of air, in that they made instruments themselves, first of wood and later of metal, in the meantime keeping the original curved model which to the eye

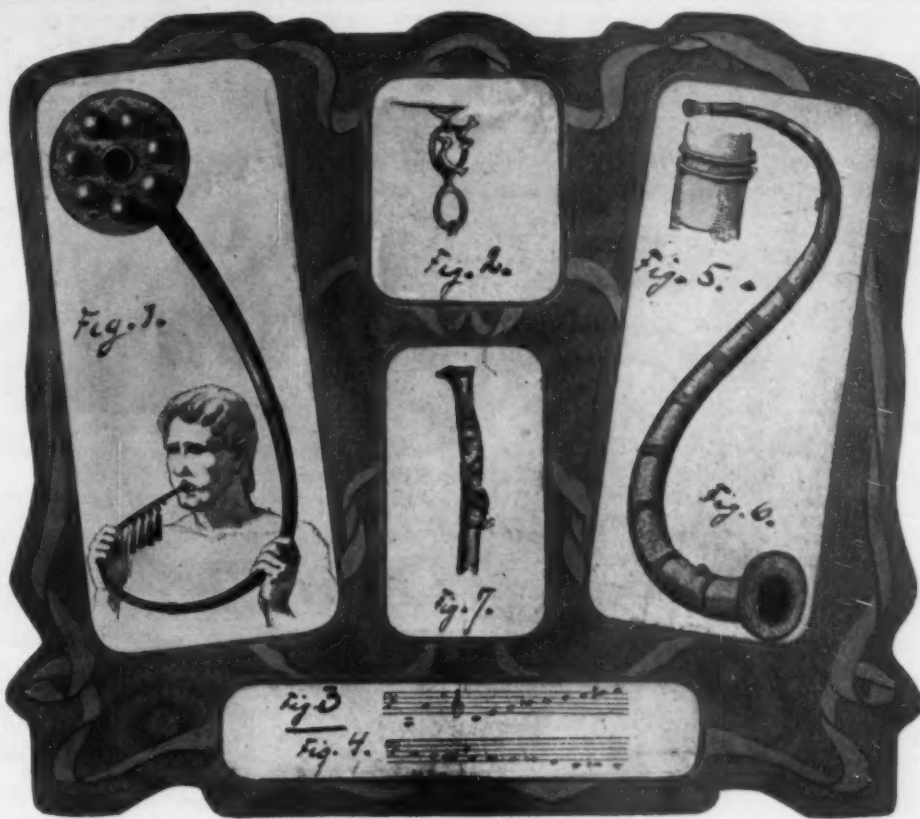


FIG. 1.—The lur, a musical wind instrument found in the peat bogs of Denmark, where they were preserved for 2,500 years. Two exact reproductions of these instruments have been received from Copenhagen by Carl Busch, the composer, of Kansas City. FIG. 2.—A part of the chain found with a lur. It was attached to the instrument and used to sling it from the shoulder for easy carrying. FIG. 3.—The natural tones found in any tube, taking C as the fundamental. FIG. 4.—The undertones in the compass of the lur. FIGS. 5 and 6.—Ingenious manner in which the joints of the lur were joined. FIG. 7.—Mouthpiece of the lur.

was more pleasing than the straight line, besides being much easier to handle than a straight instrument would be.

The tube has a double curve, and the very graceful outline of the lur is due to the fact that the second curve turns in a different direction from that of the first one. The instruments are always found in pairs, and each pair always in the same key. Perhaps this has a symbolic significance, for we find that at the Temple service of the Jews not less than two (or more than one hundred and twenty) trumpets were used. Jehovah's command to Moses sounds also significant: "Make yourself two trumpets of solid silver."

The lur is supposed to be held upward when played. Practical tests made at the museum convinced Doctor Hammerich that it must have been held in such a position, which was found to be easy, even during marching, for the largest lur weighs only half as much as a modern bass tuba, and the latter is sometimes carried for an hour or more during parades. While not played upon the lur was probably held downward, supported by the shoulder and a chain (Fig. 2), parts of which have been found.

The tone is metallic and clear, very much like our brass instruments, although not so brilliant; but by forcing it becomes lofty, strong and penetrating. In character it comes nearest to that of the alto trombone, except in the high parts, when it resembles the French horn. It is easily played, and the open tones can be reproduced in quick succession.

The natural tones which we find in any tube present themselves in the order shown in Fig. 3 (taking C as the fundamental).

The lur is constructed with a rather wide tube and the lower tones are therefore the easiest to produce; but the tube is also narrow at the mouthpiece, which makes it possible to get also the high tones. The compass, therefore, is considerable, and we obtain the twelve tones spread over three and one-half octaves, to which can be added the undertones shown in Fig. 4.

These undertones are found in some of the lurs, but are not always clear.

With the foregoing compass the lur can compete with the most modern brass instruments. This compass is, of course, the extreme limit and was only obtained after several experiments on the part of trumpeters, French hornists and trombonists; the most natural tones will always be the first eight.

How many tones were known? And were the lurs played together in unison or in two parts? These are questions that cannot be answered, but it is certain that they were played together because they were always in pairs, and each pair in the same key.

It is also interesting to note that these old horns were cast in several parts and joined together in different ways, sometimes by hooks that catch in corresponding openings

and again with short tubes that hold adjoining pieces together. Some joints would often be covered by rings. Figures 5 and 6 show the ingenious manner in which they were joined. The mouthpiece (Fig. 7) was not separate (as today), but was cast with the first joint. For practical purposes the lur can be separated into two parts, the upper part being one-third of the whole length.

Four Von Ende School Concerts.

Concerts by the junior pupils, another by students of the violin, piano and singing departments, a joint recital by Alfred Ilma, basso (member of the faculty) and Maurice Lichtmann, pianist; and finally, a song recital by Otilie Schillig (pupil of Adrienne Remenyi), assisted by Elise Conrad, of the faculty, all these are recent occurrences at the Von Ende School of Music, New York, happening between May 16 and May 23.

May 16, the following young pupils took part: Estelle Chaskin, Clarice Weil, Ethel Wolkowitz, pianists, pupils of Mr. Goodman. Harold Gitnick, Jacob Gitnick, Helen Vogel, violinists, pupils of Mr. Von Ende. Lena Golden, piano pupil of Van den Burg. Isadore Gorn, Bernard Kessner, piano pupils of Miss Conrad. These nine young musicians all showed unusual technical and mental development, some playing artistically, from memory, too. Bach, Chopin, Brahms, Czerny, Dussek, Moszkowski, Liszt, Rode, Krogman and Heller were represented by their compositions. In the evening of the same day students of the violin, piano and singing departments appeared, and both the foregoing affairs were heard by admiring audiences.

Alfred Ilma's vocal recital May 20, with Maurice Lichtmann, pianist, assisting, showed the singer to have a resonant, flexible bass voice of large range and power. His groups of songs included modern songs in English, French, and four songs in German. Mr. Lichtmann played Chopin-Liszt, Henselt-Godowsky, Ravel and Godowsky (original) works. Marriott Strickland played accompaniments.

Marie Kaiser to Sing at Erie.

That Erie, Pa., is to have a music festival this season comes through a communication from Walter Anderson, stating that he has booked Marie Kaiser to appear at this festival, June 11 and 12. She is to sing in the "Stabat Mater" and "The Messiah."

Oscar Gareissen's Plans.

Oscar Gareissen, the eminent vocal maestro, will spend the summer, as usual, in Rochester, N. Y., where he has a large class.

CHICAGO'S WEEK OF HAPPENINGS AND CHAT IN MUSICAL CIRCLES.

New Press Agent for Chicago Opera Company—Additions to Spry School Faculty—Benefit Concert at Auditorium—Manager to Europe—General News Notes.

Chicago, Ill., May 23, 1914.

In a letter received from Bernard Ulrich, business manager of the Chicago Opera, it is learned that at the last meeting of the executive committee of the Chicago Grand Opera Company A. J. Bernhardt was appointed press agent of the company for the coming season.

ADDITIONS TO WALTER SPRY SCHOOL.

The Walter Spry Music School has issued a prospectus announcing the engagement of the following artists and teachers as new members of the faculty for the season 1914-15: Edmond Warnery, tenor; Hugo Kortschak, violinist; James Whittaker, pianist; Bruno Steindel, cellist; Letitia Gallaher, soprano; Emily Barber, violinist; Roy David Brown, pianist, and Orville W. Barker, violinist.

MABEL SHARP HERDIEN'S ENGAGEMENTS.

Mabel Sharp Herdien sang at the festival in Eau Claire, Wis., May 18 and 19. She furnished a miscellaneous program and sang in "The Messiah." On May 20 she sang at the City Club and on May 22 furnished the program at the State Normal School Festival.

BENEFIT CONCERT AT AUDITORIUM.

A benefit concert will be given on Sunday evening, May 24, at the Auditorium Theatre for the St. Mary's of Nazareth Hospital. Those taking part in the program will be the Paulist Choristers, Father Finn, director; Vera Poppe, cellist; Mrs. John F. Smulski, soprano; Rose Lütiger Gannon, contralto; Leon Sametini, violinist, and Arthur Middleton, bass.

CAROLYN WILLARD PRESENTS PUPIL.

At the last of a series of three recitals at which Carolyn Willard presents her pupils jointly Luella Sweet was

the pianist to furnish the program. Miss Sweet played "Scenes from Childhood," by Schumann, and a Hungarian fantasia by Liszt. Miss Willard was at the second piano.

F. WIGHT NEUMANN TO EUROPE.

F. Wight Neumann, the well known Chicago impresario, and family leave New York on their annual trip abroad per the steamer Vaterland on Tuesday, May 26. Mr. Neumann will, as usual, take the cure at Kissingen and Gastein. The Neumanns will also visit the Wagner festivals at Bayreuth and Munich and the Mozart festival at Salzburg, and will return from Cherbourg on the steamer Imperator, August 27, expecting to be in Chicago the first week in September.

Mr. Neumann will open his season at the Auditorium with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, Sunday afternoon, October 11. Nine years ago the Boston Symphony Orchestra appeared in Chicago under Mr. Neumann's management.

A. J. BERNHARDT IN CHICAGO.

A. J. Bernhardt, press representative for the Chicago Grand Opera Company, has returned from the East, and will remain in Chicago all through the summer months looking over the press work of the company.

ALBERT BORROFF RE-ENGAGED.

Albert Borroff, the well known Chicago basso, who, last season, made such a success in concert under the management of Gertrude V. O'Hanlon, has been re-engaged for the season 1914-15 by Miss O'Hanlon, and besides doing considerable oratorio work will appear in twenty-five recital programs. Mr. Borroff devotes considerable time to teaching and limits his concert appearances each year to interfere as little as possible with his classes. He is just at present prominently in the public eye as the teacher of Albert Lindquest, the young Swedish tenor, who has had such a sensational success in this, his first season, and who carried off many honors on his trip with the St. Paul Symphony Orchestra on the annual spring tour.

Below is appended a list of a few of the engagements which Mr. Borroff had the past season:

Chicago, Ill., recital.
Chicago, Ill., Beethoven's ninth symphony, Chicago Symphony Orchestra.
Bozeman, Mont.
Billings, Mont.
Mandan, N. Dak.
Sheridan, Wyo.
Lincoln, Neb.
Beatrice, Neb.
Logan, Utah.
Brigham City, Utah.
Pocatello, Ida.
Idaho Falls, Ida.
Dillon, Mont.
Butte, Mont.
Helena, Mont.
Great Falls, Mont.

Crookston, Minn.
Thief River Falls, Minn.
St. Paul, Minn., Symphony Orchestra.
St. Paul, Minn., recital.
Lawrence, Kan., spring festival.
Newton, Kan., spring festival.
Oshkosh, Wis.

MELODRAMA PROGRAM.

Henriette Weber and Irene Larkin will give a melodrama program at Terre Haute, Ind., next Wednesday, May 27.

BERGEY TO REMAIN IN CHICAGO.

Theodore S. Bergey, head of the Bergey Chicago Opera School, will remain in Chicago all during the summer to take care of his large class. Mr. Bergey has had a busy season and expects to be active during the summer as well.

THEODORA STURKOW RYDER TO PRESENT PUPIL.

Theodora Sturkow Ryder will present her talented pupil, Ernau Blythe Smith, in concert, June 2, at the Wilmette Country Club. Miss Smith will play Beethoven's concerto in C, a group by Schubert-Arensky and Wagner and will be assisted by Dorothy Rae, soprano, and Mme. Sturkow Ryder.

HENRIETTE WEBER'S LECTURE.

Henriette Weber has been engaged by the Lyceum Art Conservatory of Chicago to give a series of lectures at the school next fall.

CONTESTS AT AMERICAN CONSERVATORY.

An annual event of unusual interest was the contest of young pianists, all pupils of the American Conservatory, for playing at the commencement concert, which took place Saturday afternoon, May 16, at Kimball Hall. The following candidates entered:

D minor concerto.....	Rubinstein
E minor concerto.....	Earl Blades, Chopin
G minor concerto.....	Marie Clettenberg, Saint-Saëns
D minor concerto.....	Hugh Dickerson, Rubinstein
A minor concerto.....	Irma Max, Grieg
D minor concerto.....	Monie Franks, Rubinstein
E flat concerto.....	Jessie Green, Liszt
G minor concerto.....	Evelyn Caspari, Saint-Saëns
E flat concerto.....	Florence Schubert, Liszt
	Hazel Johnson.

The playing was of unusual order, but after a careful weighing of all points, the adjudicators, Harold Henry, Eric de Lamarter and Marx Oberdorfer, decided in favor of Monie Franks, Jessie Green and Irma Max. The hall was crowded with an enthusiastic audience.

The annual contests for prizes in the teachers, certificate, and graduating departments of the American Conservatory will take place Saturday morning, June 6, at Kimball Hall.

The following members of the post graduate class of the American Conservatory will give recitals: Evelyn Caspari, Mrs. H. N. Dunbar, Marion Brazelton, Albertine Nelson, Emma Roëcker, Florence Schubert, Marie Clettenberg, Alvina Busse, Lottie Wellman and Lucile Macey.

CHICAGO MUSICAL COLLEGE NEWS.

Chicagoans who have not had an opportunity to read recent criticisms printed in the Boston papers following the performance of Adolf Brune's scherzo, op. 38, will be pleased to note that much critical favor has been extended to our fellow Chicagoan by the press of the Hub city. Mr. Brune's scherzo was played by the Kneisel Quartet at its final concert of the year in the Steinert Hall, Boston. The Boston Globe, Evening Transcript and Standard voiced their approval of the composition in no uncertain language.

The forty-eighth annual examinations of the Chicago Musical College began Saturday morning. The first of the series was tests in all classes of the harmony department and more than six hundred students filled the entire first floor of the Ziegfeld Theatre, where the examination was



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held. Final competitions will continue until the forty-eighth annual commencement, to be given Tuesday evening, June 16, in Orchestra Hall.

Among the professionals playing in the city who are now pursuing studies in the Chicago Musical College are Billie Burke, now appearing at the Blackstone; William Phinney and Mabel Acker, who are at the Olympic; Dorothy Dickson, dancing at the Majestic and Rector's, and Lillian Gresham, a new member of the Chicago Grand Opera Company. Marie Jung, head of the Ballet School of the college and her entire corps de ballet are appearing for the benefit of added professional experience this week at the Colonial Theatre.

The forty-eighth annual summer series of musical and dramatic matinees in which the faculty and students of the Chicago Musical College will enlist their services, commences Saturday, June 27, in the Ziegfeld Theatre and continues throughout the summer term. Piano, vocal, violin, cello and other musical departments, schools of expression, acting, opera and dancing will be represented on the programs. Additional interest will be lent to the affairs by the appearance of the Chicago Musical College Orchestra under the direction of Karl Reckzeh.

John B. Miller, a member of the faculty of the Chicago Musical College, has been suddenly drafted by the Minneapolis Symphony Orchestra to sing the first tenor roles en tour.

Mrs. George Edwards Tebbetts, a society woman of Kansas City, will sing songs by Felix Borowski and Adolf Brune, both members of the faculty of the Chicago Musical College at the regular meeting next month of the local musical club.

Ottile Schillig's Song Recital.

Ottile Schillig, soprano, assisted by Elise Conrad, pianist, gave a recital at the Von Ende School of Music, New York, Saturday evening, May 23. Miss Schillig, a young Southern girl from Mississippi, is a pupil of Adrienne Remenyi (Mrs. Herwegh Von Ende) and Miss Conrad is a member of the faculty of the Von Ende School.

Miss Schillig sang with commendable diction selections from Lulli, Marcello, Catalani, Cesar Franck, Hans Van den Burg, Schumann, Hugo Wolf, Hummel, Hahn, Hùe, Saint-Saëns, Bemberg, Sinding, Rachmaninoff, and MacFadyen, numbers requiring a wide knowledge of interpretation and a vocal equipment of extensive dimension. That Miss Schillig succeeded in arousing enthusiastic approval from the large number of musicians and their friends present, shows that she understood how to present such numbers, vocally and interpretatively. Her voice is full,



Photo by Aimé Dupont.
ADRIENNE REMENYI,
Teacher of Ottile Schillig.

of wide range, sympathetic and under skillful tuition, she is learning how to use it with distinctive artistic effect. Deserving of especial mention were: "Bois Epais," Lulli, which established immediate favor with her listeners; "Widmung," Schumann, which received extra applause for its splendid interpretation, and "Dune Prison," Hahn, given with delightful delicacy of expression.

Hans Van den Burg was present and accompanied his own composition, "Adoro Te."

Three years ago Ottile Schillig came to Adrienne Remenyi "a contralto," and as her teacher recognized that she had in reality a mezzo-soprano voice, which with maturity would be a dramatic soprano, work was immediately begun to correct this error of previous instruction. Each year her development has been phenomenal, her voice having been properly placed, evened out and diction and the interpretative side of her work given so much attention, that today she can easily rank with the best young sopranos. She has entered upon her duties as soprano soloist of the

Washington Square, M. E. Church of New York. She is without a doubt destined to rank with our best concert and opera singers within a few years.

Elise Conrad is a pianist of unusual attainments and disclosed broad musicianship and great technical facility in numbers from Chopin, Liszt, Stojowski and Paderewski.

Minneapolis School of Music.

Alice Ward Bailey gave the seventeenth lecture in Psychology and Its Relation to Music, Wednesday, May 20. The subject was "The Sympathetic Imagination: The Performer." The subject for next week will be "The Creative Imagination: The Composer."

A group of pupils gave a picnic party at Lake Harriet, Saturday, May 23.

Maude Meyer, soprano, of Burlington, Ia., pupil of William H. Pontius, gave a successful recital for the pupils of St. Mary's Academy at Knoxville, Ill., May 16.

The Polaris Quartet, consisting of A. W. Hurd, tenor; R. T. Tenney, tenor; Winworth Williams, bass, and P. A. Davis, bass, with W. H. Shephard, accompanist, gave an excellent program Saturday morning, May 23.

A group of piano pupils of Alma Ekstrom appeared in recital Saturday afternoon, May 23, those participating

Edna Gunnar Peterson, Pianist

Engaged for Spring tour, St. Paul Symphony Orchestra.

Mason & Hamlin Piano Used

Rose Lufger Cannon, Contralto

Appeared with Apollo Club, Chicago, for seven consecutive times in the "Messiah."

Mrs. Hanna Butler, Soprano

Engaged to sing the "Creation" with St. Louis Symphony Orchestra in Peoria.

Mr. Albert Borroff, Bass-Cantante

Engaged for many Spring Festivals.

Mr. Albert Lindquest, Swedish-American Tenor

Soloist with Minneapolis Symphony Orchestra December 7th, immediately engaged for the National Swedish Saengerfest.

Clara Williams, Soprano

Engaged for twenty festivals with St. Paul Symphony Orchestra.

The Beethoven Trio

Otto Roehrborn, Violinist; Carl Brueckner, Cellist; M. Jennette Loudon, Pianist, on tour from April 27th to May 26th.

The Metropolitan Grand Opera Quartette

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being Elfrieda Davis, Alicia Davis, Freddie Hermann, Amelia Hoppe, Eleanor Sussman, Ernice Jacobs, Phoebe Oster and Raynald Hagglund.

The committee in charge of an informal reception Friday, May 22, consisted of Alice Mo, Helen Smith, Edna Hills and Winifred Tuttle.

Giuseppe Fabbri gave a concert in Epworth, Friday evening, May 22.

Alice R. O'Connell directed the performance of "Esmeralda" presented at Anoka by the High School Seniors last Friday night. Miss O'Connell also directed "All of a Sudden, Peggy," played at Excelsior and at Pillsbury House last week.

Harriet Hetland read "The Melting Pot" at Princeton last week. Miss Hetland's classes at St. Paul gave their second play last week. Tessie Mellan, pupil of Miss Hetland, will play the leading role in the university play "Back to the Farm," on their summer tour.

Natalie Thyng and Beulah Barnes, pupils of Mr. and Mrs. Charles M. Holt and Mary G. Kellett, read last week.

Carl Fiqué Pupil Scores.

Josephine F. Gillette-Rhule, a talented pupil of Carl Fiqué, gave a piano recital on Saturday evening, May 23, at Memorial Hall, Brooklyn, before a good sized audience.

Despite her youth, the young lady proved to be an artist of much capability. She possesses abundant technique, plays

with fine understanding and revealed talent which should eventually win for her marked success in her profession.

Her numbers were "Prelude," C sharp minor, by Rachmaninoff; waltz, op. 64, No. 2; etude No. 5, G sharp minor; etude No. 12, C minor, by Chopin; "Andante," op. 32, by Thalberg; "Album Leaf" and "Dance Caprice," by Fiqué; "Liebestraum," No. 3, A flat major, and "Rhapsodie Hongroise," No. 8, by Liszt, and concerto in G minor, by Mendelssohn. In this latter work, Mr. Fiqué played the orchestral part on a second piano.

The two compositions from the pen of Carl Fiqué were greatly admired. Miss Rhule had the assistance of Joseph S. Judge (tenor) and the Gillette Glee Club, which sang several numbers charmingly.

The Claussens in Los Angeles.

The accompanying picture shows Julia Claussen, contralto of the Chicago Grand Opera Company, with her husband, Captain Claussen, in Los Angeles, Cal., during the recent tour of the Chicago opera organization.

Mme. Claussen will not be with the Chicago Opera Company next year, but will make a transcontinental tour in



JULIA CLAUSSEN AND CAPTAIN CLAUSSEN BENEATH THE PALMS.

stead, appearing in concert and recital. The tournee is now being booked by Alma Voedisch.

Richard Knott Spends Season in Study.

Richard Knott, the well known baritone, took a leave of absence and studied all last season with marked success with Sbriglia, the noted Italian master. During Mr. Knott's visit in European musical centers he had several flattering offers of engagements in opera, which he refused because of continued success in his own country.

He certainly has every reason to feel proud of his popularity, for besides filling many excellent engagements in recital and oratorio each month, he has a large class of students. Not only this, but he is also much sought after as a director for church choirs, where his artistic and devotional interpretations are most effective.

Mr. Knott already directs the music in six of the leading Pittsburgh churches and is soloist and director in the Calvary Methodist Episcopal Church. He also manages and directs the mixed chorus of Pittsburgh, which bears his name. The Knott's Chorus, as it is called, was heard in Carnegie Hall, Pittsburgh, on Easter afternoon in Dudley Buck's cantata, "Christ the Victor."

Several of Mr. Knott's artist-pupils also appeared with great success. Mr. Knott is sincerely devoted to his art, which readily explains his continued success.

Josephine Knight's Recent Activities.

Oratorio performances, song recitals in which she played her own accompaniments, and teaching an exceedingly large class of pupils have been some of the varied activities of Josephine Knight during the past season. Appended is a partial list of dates filled by the popular soprano: February 2, Augusta, Maine, recital with own accompaniment; March 4, Providence, "Children's Crusade"; March 16, Brockton, program of Gena Branscombe's songs; March 18, same program repeated at Lawrence, and March 14, Marlboro, Mass., "Creation."

During this month Miss Knight filled the following festival engagements: May 12, Lowell, Mass., Gounod's "Faust"; May 13, Lawrence, Mass., Gounod's "Faust"; May 15-16, Springfield, Mass., Berlioz's "Damnation of Faust," and solo appearance at closing night's concert; May 20-21, Morrisville, Vermont.

NEWARK MUSICIANS' CLUB HOLDS FIRST ELECTION.

**First Organization of the Kind in the History
of the City Permanently Established—Officers
Chosen and Constitution and By-laws
Adopted—Membership Growing Rap-
idly—Present Enthusiasm Among
Musicians Unequaled in Newark
in the Past—Concert and
Music Notes.**

Tel. 2619 Market.
41 Spruce Street.
Newark, N. J., May 25, 1914.

Some time far off in the future musicians of Newark and the vicinity are going to look back with pride to an eventful evening in May, 1914, when the first Newark Musicians' Club was organized. This is only a prediction, to be sure yet nevertheless it is the thought of a large number of musicians and music lovers scattered throughout the various sections of Newark, as well as Montclair, the Oranges, and other surrounding cities.

On Wednesday evening, May 6, a number of young musicians were gathered together and the subject of a musicians' club thoroughly discussed and agreed upon. At this meeting a by-laws committee was appointed and a second meeting arranged for.

At the second meeting of the club held last Tuesday evening, May 19, a constitution was adopted and the following officers were elected for the ensuing year: Alexander Berne, president; Mildred S. Allen, vice-president; Ethel Cecilia Smith, secretary, and Sidney A. Baldwin, treasurer.

The executive committee, which corresponds to a board of governors and which will manage the affairs of the club to a large extent, is composed of the four officers named above in addition to the following members: Katherine Eyman, Edwin Wickenhoeffer, Florence Scott, Frank Mindnich and Thornton W. Allen.

Need it be stated that four more suitable officers could probably not be found in the city among the younger musicians. Mr. Berne has had a varied experience in club work and is doubtless better prepared for the position of president than any of the other members. He is a pupil of Joseffy and is well known both in this city and in New York as both a concert pianist and teacher. Mr. Berne is also president of the Newark Camera Club, and a member of the Musicians' Club of New York and numerous other organizations.

The vice-president, Miss Allen, is also well known, both in Newark and New York as a pianist of unusual ability. Aside from her concert work, as soloist and accompanist, she is also a teacher of the Joseffy method.

Ethel Cecilia Smith, the secretary, has won for herself many laurels, both in this country and in Europe. As a violinist she ranks among Newark's best and is not only actively engaged in concert work but is also a very busy teacher. Miss Smith leaves very soon on her annual trip abroad.

The treasurer, Sidney A. Baldwin, is one of Newark's busy accompanists, as well as an organist of wide repute. He has been heard many times during the past season in Newark, New York, the Oranges and in Morristown, his studios being located in each of these cities, he is organist and director of St. James Church, Newark and is also a member of the Musicians' Club of New York.

The preamble and objects, following, are taken from the constitution and are reproduced in order to acquaint the general public with the purposes of this new organization:

Preamble.

Whereas, there seems to be a need for an association of the younger members of the musical profession in this city, we have resolved to organize a club for the purpose of developing our own knowledge in the realms of musical art; and by communicating the benefits, thus derived, through the medium of public concerts we hope to aid the cause of musical appreciation, which is so generally lacking in our city at the present time.

Objects.

The objects of the club are:

1. To create a general desire for good music.
2. To promote in the city of Newark and its vicinity the association of congenial lovers of music.
3. To develop a greater love and appreciation of the art in its highest forms; by stimulating and guiding toward practical expression the artistic sense of its members; by encouraging the performance and publication of original compositions, and by discussing particular topics of especial importance in the art and science of music.

It is the purpose of the new organization to hold monthly meetings, at which musical programs are to be rendered by its members. In addition to these private affairs, sev-

eral public concerts are to be given during each season, the program on these occasions to be given by the members assisted by an artist of national or international prominence.

There are four classes of members in the new organization, honorary, life, active and associate. Musicians or music lovers residing within a radius of twenty-five miles of Newark are eligible for membership. Names of applicants must be sent to the chairman of the membership committee, and will be investigated by the committee and voted upon.

A meeting of the executive committee has been called for Tuesday evening, May 26, and the next regular meeting for Friday evening, May 29.

It would be interesting reading matter if space would permit the publication of the numerous letters received by the writer commenting upon this new organization. Each one has expressed a desire to see the new club succeed and various offers of cooperation and financial assistance have been tendered. The enthusiasm aroused among the young musicians of the city, so marked since the organization of the new club, is without precedent. The need for a club of this kind has been felt for years but for various reasons it seems that one has never heretofore been started. It is the belief of every one acquainted with the facts and conditions as they are, that the new club has come to stay and in a very short time will be the biggest factor in the musical life of Newark.

The members of the Newark Musicians' Club are anxious to do their part toward the advancement of music in Newark, but those who are not members are urged to lend their support and assistance. This is a new organization and its prospects are the very brightest, but, like all new societies, it needs cooperation. The programs will be well worth hearing, for the list of soloists will be one excelling any of the kind ever given here in the past.

The charter members, active and associate, of the Newark Musicians' Club are as follows: Katherine Eyman, pianist, East Orange; Ethel Cecilia Smith, violinist, Newark; Catherine Bryce, soprano, Newark; Mildred S. Allen, pianist, Newark; Mary Potter, contralto, Newark; Nan Biggin, soprano, Newark; Bessie Schweinfest, pianist, Newark; Dorothy Howkins, soprano, Newark; Mrs. Harry Biggin, pianist, Newark; Evelyn Sippel, pianist, Newark; Helen Semple, soprano, Newark; Diane Cobb, pianist, Newark; Marguerite Allen, pianist, Newark; Beatrice Peall, pianist, Glen Ridge; Mrs. James Philipson, Newark; Alexander Berne, pianist, Newark; Henry Jordan, cellist, South Orange; James Philipson, organist, Newark; Frank Brannin, violinist, Newark; Edward Boyle, tenor, Newark; Harry Biggin, tenor, Newark; Edwin Wickenhoeffer, violinist, Newark; Sidney A. Baldwin, organist, East Orange; Thornton W. Allen, violinist and

Beatrice la Palme to Sing in Springfield.

Beatrice la Palme, who was one of the leading sopranos of the New York Century Opera Company this past season,



BEATRICE LA PALME.

will sing in Springfield, Mass., on June 23, at the fiftieth anniversary of the French-Canadian Society St. Jean Bap-

editor, Newark; Harry Northrop, tenor, Newark; Florence Scott, soprano, East Orange; Howard Cann, organist, Newark; Arthur Walsh, violinist, Newark; Henry van Arsdale, violinist, Newark; Claude Velsor, tenor, East Orange, and Frank Mindnich, organist, Newark.

NOTES.

A large number of Grand Army men are expected to attend a concert of war time songs to be given next Wednesday and Thursday evenings at St. Andrew's Church, Clinton avenue and Seventeenth street.

The management of the Krueger Greisenheim has re-engaged Theodore J. Vincent's Band for the fifth season to give a series of sacred concerts every Sunday during the season, beginning May 24. The programs will be made up of a better class of music than is generally heard at open air concerts. This band has played for five years on the Asbury Park beach and for two seasons at Atlantic City, also among the city concerts for eight years.

The pupils of Helen Robinson Clauder will give a recital at the Woman's Club, East Orange, on Wednesday evening, May 27.

The fifth annual musicale of the pupils of Grenville Commass will be given in the chapel of the Central Presbyterian Church, on Thursday evening, May 28.

Harry Rowe Shelly, a well known composer, pianist and organist, will give a recital tomorrow night in Wallace Hall. His assistants will be Mina von Walther, a new dramatic contralto, and Edith Davis Jones, a Welsh harpist. The concert will be given under the patronage of a number of local music lovers.

The Beethoven Music Club closed its season with a meeting last week at the home of Marion van Wagenen, of 234 Mt. Pleasant avenue. The program was a miscellaneous one, composed of the favorite selections of the members.

Ethel Cecilia Smith, the Newark violinist, was the soloist last night, May 24, at the Church of the Redeemer, at which James Sauvage is the musical director. Mr. Sauvage was also heard.

Reinald Werrenrath, the well known baritone, will give a recital before the Outlook Club, of Montclair, at its May meeting Friday night, May 29, in the auditorium of the Hillside Grammar School, Montclair. He will be assisted by Charles Albert Baker, accompanist. This will be the last meeting of the club this season.

A recital for the benefit of the East Side Day Nursery will be given at Wallace Hall, Wednesday evening June 3, by Emma R. Eschenfelder, soprano; Emilie Marie Kuebler, reader, and Eleanor Hendrickson, pianist. The patronesses will be Mrs. Frederick Frelinghuysen, Florence Mulford Hunt, Mrs. Jay Ten Eyck, Mrs. Zachariah Belcher, Mrs. Andrew Wilson and Jean A. A. Wolfs.

T. W. ALLEN.

tiste. Mme. la Palme is a pupil of her husband, Salvatore Isaurel, the well known teacher, of Montreal.

Hood Conducts Operatic Productions.

Lowell, Mass., Lawrence, Mass., and Nashua, N. H., choral societies have been attaining musical laurels under the direction of Eusebius G. Hood.

The Lowell and the Lawrence choral societies gave Gounod's "Faust" with practically the same cast of out of town soloists: Josephine Knight, of Boston, Marguerite; Marguerite Dunlap, of New York, Siebel and Martha; Dan Beddoe, Faust; Willard Flint, of Boston, Mephistopheles; Charles N. Granville, Valentine, at Lowell, and Richard Ingham, of Boston, Valentine, at Lawrence.

The Boston Festival Orchestra furnished accompaniments.

Favorable reports of these productions come from both cities, and great credit is given to Mr. Hood. The Lawrence Daily Eagle of May 14 refers to the marked progress made since the last concert, calling this its high water mark, and names the production another triumph for Mr. Hood.

The Lowell production was given May 12 and the Lawrence May 13.

At Nashua, N. H., Friday evening, May 15, Verdi's opera, "Aida," was sung by the MacDowell Choir of 100 voices, likewise under Eusebius G. Hood's direction.

According to the Nashua Telegraph of May 16, Mr. Hood conducted with confidence and authority, and the choir was alert and responsive.

The soloists were Louise MacMahon, Aida; Mildred Potter, Amneris; Dan Beddoe, Radames; Dan Beddoe, a messenger; Bernard Ferguson, Amonasro; and Rector Stephens, the King.

At all three concerts the soloists met the pleasure of the people and extended accounts of their good work appeared in the local press accounts.

Likewise good sized and appreciative audiences were in attendance.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

G. P. Putnam's Sons.

LATIN SONGS, classical, mediaeval and modern, with music. Collected and edited by Calvin S. Brown, and published by G. P. Putnam's Sons, New York.

In the preface we are told that this collection of Latin songs was begun for amusement and that it was only when the collector discovered there was no such volume of Latin songs in existence that he decided to publish it. His purpose was "to bring together a considerable number of Latin songs suitable for various occasions, and to provide each song with appropriate music. In order that the book may appeal to as great a number as possible a large variety of songs and music is included; classical lyrics, mediaeval church hymns, Christmas carols, convivial songs, school songs, lullabies, nursery rhymes, love lyrics, folksongs, and translations of popular English and German pieces. Those Latin poems which are translations from other languages are accompanied in all cases by the original versions when the original poems may be sung to the same melody as the Latin translations. In a few instances more than one Latin translation is given and in the case of a few popular songs, translations into other tongues are added. More than one musical setting is given for some of the very popular songs. Some of the mediaeval hymns have far more elaborate musical compositions than could be used for this book; in general, shorter and simpler settings, such as fall within the capacity of ordinary singers, are chosen for the present purpose. No attempt is made to reduce the spelling of widely separated periods to absolute uniformity. In several instances, where two copies of a Latin poem are given, different readings are purposely printed. The name of the author of each piece is printed on the left, the name of the composer on the right. The editor has tried to make due acknowledgment wherever possible."

The editor believes that words and phrases learned in song are not readily forgotten and he recommends the use of this book for young persons studying Latin.

Boosey & Co.

"THY VALENTINE," song by Vernon Eville, published by Boosey & Co., New York.

This is a simple unpretentious song with a kind of wild-flower charm as if it sprang up by the wayside without premeditated art.

"Audacity," by the same composer, is in a humorous vein, but is as simple, natural and graceful as "Thy Valentine." Both of these songs will prove of service to teachers and as encore trifles to singers.

"THE ISLAND OF GARDENS," from the cycle "Songs of Sun and Shade," by S. Coleridge-Taylor.

There is a warmth of feeling, an opulence of harmony, and a wealth of melody in this lovely song, which will make it somewhat too rich a diet for the average amateur who prefers sugary food to ambrosial. This song is one of the best of its kind ever written in England, and we hope its success will be sufficient to warrant the publishers in sending out more works of this high art class. It is well to remind our readers that publishers prefer good songs to bad; but they have to be guided by the kind of song that sells, or go to the bankruptcy court.

"FORGET," song by Ralph Cox.

For pessimists and those who suffer from the blues we think this song "Forget" a wholesome tonic. The burden of the words and music is: Forget it. The tune of the song, however, is not easily forgotten.

"BLOSSOM-TIME," song by Roger Quilter.

This composer usually manages to be unconventional without being far fetched "Blossom Time" is no exception to the general rule. With comparatively few accidentals the composer manages to avoid all the hackneyed harmonies and phrases of the usual ballad. He has writ-



YVONNE DE TREVILLE CAUGHT BY THE CAMERA.

Yvonne de Treville on the campus of Converse College during rehearsal for the Spartanburg, S. C., Music Festival, of which she was the star, May 7.

Yvonne de Treville driving over the fifty-thousand acre ranch, Jesus Maria Rancho, where she prepared the role of Queen Marguerite of "Les Huguenots" in English for the Spartanburg, S. C., Festival, May 7.

Yvonne de Treville in Juarez, Mexico, two days after our marines landed in Vera Cruz. In the background is seen the famous gambling hall of Juarez. Needless to say, the De Treville party did not try their luck at the tables.

Yvonne de Treville rehearsing the role of Queen Marguerite in the Spartanburg, S. C., Festival, of which she was the star in "Huguenots" performance, May 7.

ten a modest art song which is full of delicate feeling, and is thoroughly effective.

G. Schirmer.

"PERFECTION IN STYLE," being twenty-five finishing studies (Le Perfectionnement), composed for the piano by Carl Czerny. Published by G. Schirmer, New York.

These studies from the op. 755 of their indefatigable composer who was, moreover, chief justice of the supreme court of piano playing, and numbered Franz Liszt among his pupils.

There is little musical value in these studies considered purely as works of art. But though they are written in prose the prose is correct in grammar and in style. The value of these Czerny works lies not in their emotional but their technical excellence. It is possible today to form the technique of a pianist without the help of Czerny's works; but we hardly think any teacher is likely to omit all of Czerny's splendid technical studies from his list. If Hans von Bülow was right in ranking Bach, Beethoven and Brahms as the three great B's of music, we think we are justified in calling Clementi, Cramer and Czerny the three great C's of technical studies for the pianist. We make the musical world a present of our alliterative trinity of technical teachers in case the aforesaid world has not already discovered it for itself.

"KLING KLANG GLORIA," a volume of German folksongs and nursery rhymes, with music by various composers, profusely illustrated in colors by H. Lefler and J. Urban.

This book is a delight to the eye, for it is a work of art in color scheme and typography. Those who like this kind of music cannot but be delighted with the selections in this volume.

Pilzer a Soloist with White Plains Club.

Maximilian Pilzer, the well known violinist, was a soloist at the first concert of the Schubert Male Chorus of White Plains, N. Y., on Monday evening, April 27. This organization, under the conductorship of Clarence Reynolds, was very much pleased with the success which Mr. Pilzer achieved. His numbers included Wieniawski's "Polonaise Brillante," Drdla's "Souvenir" and Sarasate's "Caprice Basque," in all of which he displayed his fine musicianship and thoughtful interpretations. Other assisting artists on the same program were Dan Beddoe, tenor, and Anna Louise David, harpist. The evening was pronounced an unqualified success.

De Treville Visits the War Zone.

Yvonne de Treville, the noted coloratura soprano, has sent to the MUSICAL COURIER some very interesting snapshots taken in the heart of the fighting zone in Mexico. In a recent letter she says in part: "We had just time to scribble the addresses, as our presence in that territory (Juarez) just a day or two after the taking of Vera Cruz by our marines, was not as welcomed as we had hoped. . . . You will easily believe we did not stop to try our luck! We returned to El Paso as soon as we could get over the bridge."

Mme. de Treville spent several days on the Jesus Maria Rancho, where she prepared the role in English of Queen Marguerite in the "Huguenots," which she sang on May 7 at the Spartanburg (S. C.) Festival with the Metropolitan Opera House Orchestra. Her success on this occasion was one the artist will doubtless remember always. The enthusiasm of the audience was even more marked in the second part of the program, when she contributed a group of French and English songs; she was recalled twelve times adding to her best of selections two encores, in one of which she accompanied herself on the harp.

A Self-Speaking Fact.

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THE ALTENBURG MUSIC FESTIVAL.

**Programs Too Long—Kelley Symphony and Quartet Score Unequivocal Success—
Splendid Renderings—A Review of Works Heard—
The Performers.**

BY EUGENE E. SIMPSON.

With but three hours of opera and a record breaking, nerve racking total of ten other hours music making in but three concerts, the Liszt Gesellschaft's Altenburg festival succeeded in honoring Liszt by giving ten of his compositions, also representing Mozart, Beethoven, Wagner, Cornelius, Brahms, Mahler and Draeseke, besides the fourteen living composers, Debussy, Theo. Gerlach, Paul Juon, Hugo Kaun, Edgar Stillman Kelley, Leo Kempner, Otto Lessmann, Max Reger, Guy Ropartz, R. Strauss, Botho Sigwart, Sinding, Hermann Unger and Weingartner. The festival suffered two modifications of program, in that Bertrand Roth played Draeseke's interesting piano sonata entire, instead of in part, and Hugo Kaun's overture, "Am Rhein," was finally sacrificed and stricken from the closing concert, which still had an unheard of duration of three hours and fifty-six minutes. The overture was easiest selected for omission because it had been occasionally given in Altenburg, but if it had been played as intended, this concert would have lasted from 7.35 to 11.45 o'clock, with the one intermission of twenty minutes. The first concert had required just three and a half hours, with seventeen minutes intermission, the Sunday morning concert two and a half hours. It is improbable that the committee was trying for the world's endurance records, yet the long programs seem to be pathological to the Liszt Gesellschaft, since complaint has been made that former festivals showed nonsensically heavy bills. By comparison one observes that every Gewandhaus concert under Nikisch has twenty minutes pause and closes within two hours, though he gave a Wagner program of but an hour and twenty minutes or less. The average piano recital in Leipzig is of an hour and thirty, or an hour and forty-five minutes, the song recital an hour and ten to an hour and thirty minutes. If the Leipzig Gesellschaft had been bringing only new works to Altenburg, there would have been some show of reason, but the first concert introduced a mediocre soprano in a Mozart aria and a scene from a Cornelius opera, besides giving a tenor time for orchestral songs and a scene from "Tannhäuser." The last concert began with Kelley's symphony of fifty-three minutes, followed by Dr. Sigwart's forty-six minutes of Homeric melodrama entitled "Hector's Burial"; then the Liszt E flat concerto, Brahms' violin concerto, Liszt's "Jeanne d'Arc" scene and "Mignon Lied" with orchestra, and Reger's "An die Hoffnung" for contralto and orchestra. There was an unintended irony in the title of Sinding's orchestral "Rondo infinito," which then closed the festival.

Some of the New Works.

Edgar Stillman Kelley's C major string quartet of the Sunday morning concert, and his "New England" symphony of the last concert, combined easily to raise this composer's personality to the highest feature of the festival. His exact, quiet skill as conductor of the symphony contributed still further to this impression of a routinized and warm blooded musician, who well knew what he was about. There were only three other composers present at the giving of their works, and of these the Russian Paul Juon, now of Berlin, conducted his interesting orchestral fantasia, "Wächterweise," on Danish folk themes. The official conductor of the festival, Rudolph Gross, of the Altenburg Hoftheatre, further undertook in presence of the composers, the performance of the orchestral nocturne, "Alb," by Hermann Unger, of Cologne, and the one act spoken opera, "Seegespenst," by the venerable Theodor Gerlach, of Berlin; Unger's nocturne belongs to a fantastic suite. It is music of beautiful quality, of modern conventional operatic content. Beginning with a softly notionless drifting, to flageolet tones and harp, there is considerable mood, and after ten minutes some promise of a vigorous contrasting episode, but it finally seems only an

agitated regiving of the first material, soon settling back to the quiet sighing that is typical of modern conventional opera. The composer had been a pupil of Reger, and he is still a Reger enthusiast of most pronounced type, frankly claiming Reger to be far the most potent composer nature of the present day, and like Schumann, the most German of them all. For the spoken opera, "Seegespenst," composer Theodor Gerlach had assembled his own text after ideas of Heinrich Heine. Whatever may be the real value of this opera, it is at least no strange combination of speech and song as to seem a pronounced mongrel, and there are but few auditors who can make up with it at a single hearing. The orchestra does not occupy the usual pit before the curtain, but is stationed behind the scenes and is never allowed to become visible. Then notwithstanding a predominating sense of the bizarre, one may still cheerfully note that the music is modest, agree-



Published by Hans Dursthoff.
EDGAR STILLMAN KELLEY,
Whose symphony and quartet achieved the biggest successes of the
Franz Liszt Festival in Altenburg.

able and tasteful. Juon's Danish fantasia is one of great value through extreme vitality of all the motives and through close and satisfying composing. The main motive is from the musical clock of the Copenhagen City Hall tower, and for contrast there are also the beautiful melodies, "Königin Dagmar" and "Ritter im Hain." The composition had been first conducted a decade ago by Fritz Steinbach, and it has been given since by other distinguished leaders in Europe. Juon led the work here in fine spirit and right balancing of the orchestral corps.

Kelley's New England Symphony.

Since Kelley's C major quartet was composed, some years ago, it has had various European and American performances, whereas the much more valuable symphony is practically unknown to the outer world. It was written for the Litchfield County (Connecticut) Choral Union, and first played under the composer's leading at the concert, Norfolk, Conn., June 3, 1913. Because there was no press representation at that concert, the very important composition has already lost a year in which, by reputation at least, it should have been known to all of America's conductors. Meantime it has here earned recognition in a foreign land.

Agreeing with the title, "New England Symphony," the composer has selected as motto for each of the four movements some memorandum or thought from the logbook of the "Mayflower," "to embody in symphonic form," as he says, "certain phases of thought and sentiment peculiar to

that group of pioneers who first made their home in New England." He further says that "These experiences were so frequently paralleled in the subsequent history of this region that they gave to the mental and spiritual life of New England its peculiar character." The four mottos adopted were entered in the "Mayflower" log by William Bradford, an ancestor of Edgar Stillman Kelley. They are as follows:

I. All great and honorable actions are accompanied with great difficulties; and must be both enterprised and overcome with answerable courage." (Lento, allegro, appassionata, B flat minor.)

II. "Warm and fair weather, the birds sang in the woods most pleasantly." (Andante pastorale, F major.)

III. "Great lamentations and heaviness." (Lento, B flat minor and kindred keys.)

IV. "The fit way to honor and lament the departed is to be true to one another and to work together bravely for the cause to which living and dead have consecrated themselves." (Allegro, con fuoco, B flat minor.)

From the composer's own English program notes, translated into German for the Altenburg festival, one reads for the scherzo, second movement, that "There is no attempt at realism nor impressionism, despite the fact that aside from brief quotations from the opening movement, this primeval scherzo is evolved wholly from the songs of New England birds treated symphonically." As in the scherzo, the motives of the first movement are used again to build a prelude for Timothy Swan's rare old hymn, "Why Do We Mourn Departed Friends"; this hymn then comes to "several variations embodying moods inevitably associated with scenes of grief." The finale first employs a new theme, which is alternated with new work on the themes of the former movements, finally concluding with the third movement hymn, "with new harmonic and orchestral coloring."

From the brief outline above, it will be seen that the composer's industrious reworking of themes in every movement may contribute stability, both of mood and structure, and it is true that, notwithstanding the long playing time of fifty-three minutes, the symphony does hold wonderfully to its stern intention, while easily maintaining its power to interest both public and the men of the orchestra, as all have candidly expressed themselves. After the first movement has shown much potent and beautiful music in an individual and dignified voice whose main motive might still classify closest to Grieg, the scherzo with its bird songs of many turns and ecstatic roulades, constitutes a most original mood picture, which could have easily broken up to many episodes but for the composer's clear perspective and fine sense of continuity. Many effective details of instrumentation are evident, as the scherzo's long organ point under the bird trills, the solemn complaint of the horns to begin the lento, a particularly beautiful idea of the tuba to fall in for the close of each variation on the hymn; the immense color secured to the last movement by the low woodwind giving the bird roulades over long held kettledrums, and yet another impressive organ point by use of the long held kettledrum. The last movement is unusually satisfying for its close, classic imitation, and though an off beat use of the horns near the close suggests Tchaikowsky instrumentation to augment the brief Grieg color of the first movement, this finale, as well as every other movement, constitutes a picture which has decided physiognomy. Then as a whole the symphony is a work of such sturdy inspirational power and skilled honest composing as may enrich and lend dignity to the symphonic literature of every country.

Kelley's Quartet.

The Kelley C major quartet is out of the ordinary because of the very profuse employment of variation forms



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in three of the four movements. Thus the first movement has an introduction, theme and variations, the second movement toccatina and fugue varies both themes, while the finale varies three themes and adds a coda. Though the composer has employed much of his finest skill in the careful working of these difficult problems, the variations have very often led away from the more usual classic type of close imitation. The themes employed are generally songlike and well sounding, and the instruments keep to considerable sonority, because throughout the work the composer has written steadily for the middle octaves of the violin range. The quartet is then a medium of much good music if its texture still indicates an earlier composer period than that shown by the symphony.

The Performers.

Though the Liszt Society's festival was primarily under the guidance of the Berlin pianist, Martha Remmert, as chairman of the society, the heroic work of study rehearsals and ultimate presentation of the works fell chiefly upon the talented conductor, Rudolf Gross, of the Altenburg Hoftheater. His task for the Saturday evening concert was to present Liszt's symphonic poem, "Hungaria," the Unger "Nachstück" and the orchestral accompaniments to the Beethoven violin concerto, a Mozart soprano aria, a Mozart flute concerto, Weingartner and Mahler tenor songs, Debussy's lyric poem, "La demoiselle Elue" for mezzo, female chorus and orchestra, the Rome journey scene from "Tannhäuser" and the first act soprano scene from the Cornelius unfinished opera, "Gunlöd." The orchestra under Juon then completed the concert with the Danish fantasia. Gross conducted the two short operas Sunday evening and on Monday he led the orchestra in the closing rondo by Sinding, after accompanying Ludwig Wüllner in the Sigwart melodrama, Martha Remmert in the Liszt E flat concerto, mezzo-soprano Marie Götz in the Liszt "Jeanne d'Arc" and "Mignon" songs, and Florizel von Reuter in the Brahms violin concerto. The contralto, Franziska Bender Schäfer, sang Reger's "An die Hoffnung" to orchestra conducted by her husband, Reinhold Bender, formerly an assistant at the Dresden Opera.

The Sunday chamber matinee had begun with the Kelley quartet, played by the Waldemar Meyer Quartet (Meyer, Heintze, Lietzmann, Fritz Becker); followed by the Liszt male choruses, "Gottes ist der Orient," "Reiterlied," "Soldatenlied," "Rheinweinlied," "Ueber allen Gipfeln" and "Deutschland," sung by the Berlin soloist ensemble of a dozen voices under Martha Remmert. Then Frau Bender sang five Hugo Wolf and Kemper songs, Professor Roth played the Draeske sonata, Herr Thümmler-Walden sang Lessmann's baritone song, "1813," and thirteen men of the Altenburg Orchestra concluded with two movements from the Strauss B flat suite for flutes, oboes, clarinets, horns, bassoon and contrabassoon.

Professor Meyer had given a careful and classic rendition of the Beethoven concerto and led his men in spirited and plastic presentation of the quartet. Miss Remmert had her ensemble under good routine for the Liszt choruses and she gave brilliant performance of the concerto. The Altenburger Maennergesangverein of about forty voices had augmented the ensemble in two selections. The Mozart D major flute concerto was very beautifully played by Count Gravina of Dresden, a great grandson of Franz Liszt. The coloratura soprano, Margarethe Strauch, of Schwerin, was an agreeable singer of the Mozart and Cornelius numbers. Wilhelm Grüning was much better placed in the "Tannhäuser" excerpt, and Frau Bender had use of a good voice, which she persistently produced in metallic quality of but a single color. Wüllner gained one of the finest ovations by his most impressive delivery of the Homeric melodrama, and Florizel von Reuter's playing of the Brahms concerto was characterized by utmost clarity of technical musical form. He played his own cadenza for the first movement and showed particular gain in tonal and spiritual warmth since his last Altenburg appearance of five years before. It was a great delight to hear so beautiful a voice and such warm blooded and mature art as Frau Götz brought to the two Liszt selections. The Debussy poem was presented by Lilli Rummelspacher and female voices of the Altenburger Singakademie. The soloist sang finely and was well supported by the chorus and orchestra. The Ropartz brief, three act opera, "Heimat," has only the three characters, Käthe; her father, Jörgen; her lover, Tual, respectively sung here by Fräulein Kästner, a Herr Gross and the very promising tenor, Nicolini. The opera is a fine specimen of usual modern operatic content, very interestingly orchestrated. The story is by Le Goffic, German translation by Paul Magnette. The Breton peasant

Tual, marries the Icelandic maiden Käthe, and as no clergyman is available, her father, Jörgen, receives the vows and swears by the Icelandic swamps, which stretch away toward the sea. When, through homesickness, Tual wishes to desert wife and child, he and his horse are lost in the same swamps that were mentioned in the vows. The opera may thus provide four beautiful scenic pictures.

The Orchestra.

The men of the Altenburg Hoforchestra showed a very unusual devotion and willing following in all the artistic intentions of the festival and it is a huge sign of their good faith that on the last day of the festival they actually went through four hours and a quarter of rehearsal without intermission, then further kept the faith by giving of their best spirit through the four hours trying work of that evening's concert. A total of eight hours and fifteen minutes' service on one day is something more than union factory hours, and the record which the Altenburg men have set should be widely published as a pleasing variety among the world's records of gentlemanly yet musicianly duty.

Social Amenities.

Social features during the Altenburg festival included a Sunday afternoon tea at the castle of the Duke of Altenburg, and on the last evening, the artists and their friends had general invitation to the house of the Altenburger Staatsminister. Both the Duke and his Minister of State

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are cordial supporters of musical enterprise and these functions were additional signs of their favorable disposition and their hospitality.

Michigan Cities Hear Scott Songs.

John Prindle Scott, American composer, gave a concert of his own composition in Saginaw, Mich., under the auspices of the Euterpean—a ladies musical club—May 20. Local artists furnished with excellent effect, the program which consisted of songs, duets, etc., from the pen of this sterling composer.

May 22 a similar program was likewise successfully given at the Hotel Penchartrain, Detroit, under the management of the local impresario, Charles Frederic Morse.

Mr. Scott has been spending the past few weeks with old friends, in the quietude of a Michigan wilderness, at "The Lodge," Lovell, where he has been properly rusticating and gaining inspiration in nature's wilds, for new works.

Helen Stanley to Close Concert Season.

Helen Stanley will close her concert season on May 30, when she is to be a soloist at the North Shore festival in Evanston, Ill. Her re-engagement there this year was the result of her tremendous success last spring.

Early in June, Miss Stanley will sail for Europe to spend the summer. Her season this year has been a particularly busy one, including appearances with the Montreal Opera Company, in Montreal and Toronto, with the Boston Opera Company, in Boston; a few guest performances with the Century Opera Company, New York; several engagements as soloist with the Minneapolis Symphony Orchestra and many recital engagements throughout the country.

DETROIT ENTHUSIASM

AROUSED BY TETRAZZINI.

Excellent Performances of English Opera—Local Clubs Heard.

Detroit, Mich., May 8, 1914.

Friday evening, April 24, the Tetrazzini Concert Company gave a program at the Light Guard Armory, under the local management of James E. DeVoe. The good-sized audience was apparently delighted with Mme. Tetrazzini's singing. In radiant mood and glorious voice, she aroused the enthusiasm of her listeners to such a degree that the program was lengthened by several numbers. The pianist, Yves Nat, shared honors with the prima donna, not only on account of his splendid solos, but for his accompaniments, which were an artistic delight.

PEOPLE'S CHORAL UNION.

Tuesday evening, May 5, the People's Choral Union of three hundred voices under the direction of William Howland, gave its initial concert at the Light Guard Armory. The Union was organized in October and has been following a course of study which included sight-singing, voice culture, breathing exercises, enunciation, study of songs and part songs. At least eighty per cent. of the members had never done any part singing before this season. Its contributions to the program were "God Bless Our Native Land," Mosenthal; "Folk Song of the Netherlands" (eight parts), Keemser; "Hark, Hark the Lark," Old English; "All Through the Night," arr. by Damosch; "Jerusalem," from Gounod's "Gallia." These were given with excellent tone quality, good attacks and finishes, and showed careful training. The chorus was assisted by Marie Sundelius, soprano; William Howland, baritone; Marie Von Essen, contralto; George Becker and Floyd Campbell, tenors; Russel Allman, baritone; Bruce Bromley, bass; Anthony Whitmire, violinist; Abram Ray Tyler, organist; Frank Bradley and Harriet Ingersoll, accompanists.

Mme. Sundelius sang the recitative and aria, "Dove Sono," Mozart; "Mavourneen," Lang; "Fairy Pipers," Brewer; "Solvejg's Song," Grieg; "Swedish Folk Song," Anon. Mr. Howland sang "Frühlingsnacht," Schumann; "Down by the Crystal Streamlet," Old Canadian; "Come to the Garden," Salter. Mr. Whitmire played "Aubade Provençale," Couperin-Kreisler; "Tambourin," Grosse-Burmester; "Alt Wiener Tanzweisen," Kreisler. The remainder of the program included "Spring Song," Weil, for women's chorus; the sextet from "Lucia," Donizetti, and the trio for tenor, baritone and bass, from "Faust," Gounod.

ORPHEUS CLUB CONCERT.

Tuesday evening, April 21, the Orpheus Club, a male chorus of twenty-five voices, under the direction of Charles Frederick Morse, gave the closing concert of the season at the Westminster Church for an audience of its sustaining members. William Kerr, baritone, was the soloist and scored his usual success. The work of the club was fully up to the high standard set by former concerts.

ENGLISH OPERA SEASON.

The season of English opera provided by the management of the Washington Theatre is meeting with great success. "Trovatore" was the offering of the second week, "Lohengrin" the third, "Carmen" the fourth. The season has been extended two weeks. "The Bohemian Girl" and "Martha" are the operas to be given. The management is to be congratulated for giving such excellent performances at popular prices.

NOTES.

Martha S. Steele, contralto, of Pittsburgh, spent several days in Detroit. Mrs. Steele is doing her own managerial work and was on a business tour West.

Mrs. H. Cleland Allison, soprano; Earl Vincent Moore, organist, and Gertrude Hedges, accompanist, gave an interesting program at the Woodward Avenue Presbyterian Church, Friday evening, April 24.

The annual meeting of the Tuesday Musicales was held April 21, when the following officers were elected: Frances W. Sibley, president; Louise Unsworth Cragg, vice-president; Mrs. Theodore O. Leonard, secretary; Mary A. Cook, treasurer; Clara George, librarian.

William Howland, who has been head of the vocal department of the University School of Music at Ann Arbor for several years, has resigned and will open studios in Detroit with several assisting teachers.

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NEW YORK BREVITIES.

Dr. Richardson Defies Disturbers—Eleanor Patterson in the West—Lisbet Hoffmann Pupils Play—Noble's Closing Organ Recitals—Wiszwianski Plays—Schwartz Organ Recitals—Warford, Soloist and Teacher—Notes.

Muriel Bliss, another promising vocal pupil of the well known singer and teacher, Emma A. Dambmann, will be heard for the first time in public at the commencement exercises of the New York Collegiate Institute, Wednesday afternoon, May 27, in the auditorium of the Engineering Societies Building. She will sing "Mighty Lak' a Rose," by Nevin, and "Sleep Song," by Fay Foster.

Miss Bliss gave a very enjoyable dance in honor of eighty of her friends at the Sherman Square Hotel, May 1. June 2, Miss Bliss and her parents will leave for Europe, to be gone three months. She will continue her excellent vocal progress with Mme. Dambmann in the fall.

DR. RICHARDSON AND THE RIOTERS.

Dr. A. Madeley Richardson and his choir had rather a trying experience at Calvary Baptist Church on the occasion of the invasion of the service by some alleged enemies of a millionaire worshipper. The harmonious strains of the organ were accompanied by unusual and fearsome discords, calculated to give points to some of our "futurist" composers. Appropriate music for the occasion might have been "The Lord is a Man of War," or "The heathen make much ado, and the kingdoms are moved," but unluckily the musical director had not prepared these pieces. However, the din was smoothed over by the spirited singing of a hymn by the choir, and this was followed by the soothing strains of "The Lost Sheep," sung with great feeling by the gifted contralto soloist of the church, Bessie Bowman Estey.

Dr. Richardson will give a lecture to the National Association of Organists at the Church of the Strangers, June 16, entitled "A Visit to the Choir Room of Southwark Cathedral in the year 1908." Numerous illustrations will be sung by the Misses Madeley Richardson, including selections from Pergolesi's "Stabat Mater." Dr. Richardson will also play Rheinberger's organ sonata in C and the allegro and toccata from Widor's fifth symphony.

E. ELEANOR PATTERSON ON TOUR.

An admirer of E. Eleanor Patterson, the contralto, who is touring the Middle West, writes to the MUSICAL COURIER as follows:

It is with keen gratification that I read every nice thing written about this little six-foot friend of mine—everything that will help to place her eventually where she properly belongs—in the front rank of the world's remarkable singers; for this voice is truly remarkable with reference to its range alone (three full octaves) without even taking into consideration the genuine contralto quality: rich, full and soul stirring. Whatever measure of success Miss Patterson has thus far achieved is due solely to hard work, perseverance and merit; absolutely without the aid of money or influence. And as Ella Wheeler Wilcox writes to her: "You will surely have the world at your feet"—I earnestly hope may soon come to pass.

LISBET HOFFMANN'S PUPILS PLAY.

Lisbet Hoffmann, known as an excellent concert pianist and teacher, is in charge of the music at Miss Walker's School for Girls, Lakewood, N. J. A fortnight ago eight pupils participated in a program of piano pieces by modern composers, in which they demonstrated what they had learned during the last few weeks. The names of these young pianists are as follows: Mildred Bruns, Madelyn Young, Ruth Richards, Ethel Andrews, Charlotte Thompson, Laurette Potts, Ola Young and Ruth Paine.

One of the chief items of this program was the "Lyric Study," op. 3, by Eleanor Everest Freer, of Chicago. This is the same composition played by Miss Hoffmann at a Manuscript Society concert last winter, and now her pupils are playing the work. Miss Hoffmann had an enticing invitation to "Haus Waldfrieden," Holzkirch a/Queis, Schlesien, Germany, where she was in charge of the music during the summer of 1913. She prefers, however, to remain in America during the vacation period, thus becoming better acquainted with conditions in her adopted country.

T. TERTIUS NOBLE'S ORGAN RECITALS.

At the recital of May 17, Mr. Noble, organist of St. Thomas' Church, played works by the following composers: Merkel, Bach, Reubke, Jadassohn, Noble, Rachmaninoff, Mendelssohn, Federlein and Corelli. The vocal soloist was Susan Hawley Davis, who sang Mr. Noble's recent composition, "The Shepherd." This is very remarkable in character, and set to the words of the well known hymn published by Schirmer. The last "Hour of Music," until next October, was given on May 24, when Mr. Noble played works by Pleyel, Harwood, Bach, Sibelius, Wagner, and his own Toccata and Fugue in F minor. Mr. and Mrs. Noble leave for a three months' stay in England this week.

HEDWIG WISZWIANSKI PLAYS.

The Polish-American pianist, Hedwig Wiszwianski, played for a private audience last week. The fire, grace,

life and animation in all her playing were continually in evidence in the following piano pieces:

Nocturne, C sharp minor.....Chopin
Petrach's Sonata.....Liszt
Fantasiastück, F minor.....Schumann

As above noted the chief characteristic of this pianist's playing is her warm delivery. Everything is filled with interest.

Miss Wiszwianski instructs a good class of pupils at a leading musical institution of the metropolis. She seeks a summer engagement as solo pianist, teacher, or both.

MORITZ E. SCHWARTZ ORGAN RECITALS.

Mr. Schwartz, organist at Trinity Church, Wall street, played the following program at 12.30 noon, May 20:

Austrian Hymn, with Variations.....Kohler
Sursum Corda.....M. E. S.
Capriccio.....Faulkes
Allegretto.....Festa
Finale in D.....Guilmant

This program, exactly a half hour in duration, was heard by a continually changing throng, numbering several hundred people. The "M. E. S." noted on the foregoing program is Organist Schwartz himself. It is a composition of extremely melodious content and very effective.

CLAUDE WARFORD SOLOIST IN NEW HAVEN.

Claude Warford, tenor, was soloist at the annual concert given May 20 by the New Haven String Orchestra, College Street Hall. The orchestra, under the direction of Isadore Trostwyk, gave an interesting program by modern composers. Mr. Warford's numbers were Verdi's "Celeste Aida," and a group of songs by Strauss, Parker and Hallett Gilberté. As an encore to the group, he sang Willeby's "Call to London." Mr. Warford continues his classes in voice teaching until August 1, when he expects to go abroad, to remain until the middle of September.

NOTES.

Victor Kúzdö, the well known violinist and teacher, sailed on the S. S. Kronprinzessin Cecilie, May 19, going direct to Leopold Auer at Loschwitz for a summer of coaching. It has been his habit for several years to spend the summer vacation period with this eminent master, known as the teacher of Kathleen Parlow, Mischa Elman and others. A talented pupil of Mr. Kúzdö, Miss Jacobs, goes at the same time for this summer course with Professor Auer.

The American Guild of Organists announces its annual dinner as follows:

ATTENTION, MEMBERS.

Again we announce our annual dinner for Thursday, May 28, at Hotel St. Andrew, Seventy-second street and Broadway, Manhattan, beginning at seven o'clock in the evening, and may there be many more dinners in store for us regardless of the high cost of living and the small salaries of church organists.

Dr. Wm. L. Felter, principal of the Girls' High School, Brooklyn, and others will give after dinner talks, so "let us ever be mindful of the blessings of this life" and turn out and welcome the speakers as well as smile at one another and have a good time.

Please reply by enclosed postal not later than May 26 in order that arrangements with the caterer can be made.

Price of dinner, \$1.75.

Per Committee on Public Meetings:

CLARENCE DICKINSON, A.G.O.
J. CHRISTOPHER MARKS, Mus.Doc.
H. BROOKS DAY, F.A.G.O., Chairman.

The Tonkünstler Society held its annual dinner, May 12 at Moquin's. A large number of members and guests enjoyed the dinner and the many harmonious selections, musical and otherwise, which followed. "Gemüthlich," for which there is no corresponding English word, characterized the evening.

Amy Fay was guest of honor at a luncheon party, Long Beach, L. I., given by Florence Guernsey, president of the City Federation of Clubs, May 16. Miss Fay is the well known pianist, writer and teacher.

The twelfth recital, Russian Church Music (a cappella), by the Aeolian Choir, N. Lindsay Norden, M. A., Mus. Bac., director, will be given at All Saints Church, Seventh avenue and Seventh street, Brooklyn, Wednesday, May 27, at 8.15 p. m. The program will consist of selections new to this country, from the following composers: Smolensky, Smirnoff, Arkhangelsky, Musitchesky, Bortnyansky, Nikol'sky, Rachmaninoff, Kastalsky, Tschesnokoff. Organ selections will be played by H. H. Wittaker, organist of All Saints Church.

Gottfried H. Federlein, F. A. G. O., organist of the Ethical Culture Society, with Mrs. Federlein, will leave for their summer home at Lake George next week.

Friedberg to Play with Cincinnati Symphony.

Carl Friedberg, the famous German pianist, who will visit this country in the fall for the first time and who already is booked with most of the principal organizations in the country will make his first orchestra appearance with the Cincinnati Symphony Orchestra, November 6 and 7, under the leadership of Dr. Ernest Künwald. Mr. Friedberg, who has the reputation of being a fine Brahms interpreter, will play the latter's B major concerto, which has not been heard in Cincinnati for several years and therefore will be doubly interesting.

Alma Peterson Engaged by Chicago Opera.

Alma Peterson, a gifted St. Paul soprano, has been engaged by Cleofonte Campanini for a four months' season next year with the Chicago-Philadelphia Grand Opera Company. The engagement will begin in November, when the organization opens its season at the Auditorium in Chicago.

Negotiations resulting in a contract have been pending ever since the recent visit of the Chicago-Philadelphia Opera Company to St. Paul, and it was only a few days ago that an agreement between the youthful artist and the management was reached. Miss Peterson will sing minor roles in the Wagner operas, of which there will be quite an extensive revival next season, and in the Puccini operas, besides appearances in Massenet's "Cendrillon" and Herbert's "Natoma."

When Campanini and his forces were at the Auditorium in St. Paul recently, the former heard Miss Peterson sing from "La Tosca" and "La Boheme." He was greatly impressed with the quality and range of her voice. One other young woman, Olive Emerson, was heard by Campanini also. He complimented her, telling her to continue her studies another year and to come to him at the end of that time. Miss Peterson and her mother will go to Chicago early in the fall and reside there for the greater part of the winter.

Alma Peterson, who is just twenty-four years old, began her vocal studies at the age of fourteen. Her first teacher



ALMA PETERSON,

St. Paul soprano, who has recently been engaged by the Chicago-Philadelphia Grand Opera Company.

was Eva Alcott, from whom she went to Clara Williams, the well known Minneapolis teacher, with whom she remained for some few years, going later to Mrs. Frederic

Snyder, of St. Paul, with whom she studied for three years. For the past year Miss Peterson has been a pupil of J. McClure Bellows, the well known vocal teacher and musical critic of the St. Paul Dispatch and Pioneer Press. It was through the assistance of Mr. Bellows that Miss Peterson obtained her present engagement with the Chicago Grand Opera Company.

Miss Peterson's voice is a lyric soprano of great range. It is tonally warm and rich in color, flexible and free to a nice extent, and her style is temperamentally dramatic and emotional in quality.

At present she is soprano soloist at the Temple and a member of the quartet at the First Methodist Church, St. Paul. She has appeared in many concerts here, having sung twice with the St. Paul Symphony Orchestra. Throughout the Northwest also she is well known, having made numerous appearances in oratorio and concert in this and adjoining States. Miss Peterson's entrance upon the operatic stage adds to it another daughter of Minnesota. From St. Peter came Olive Fremstad, and from Mankato came Florence Macbeth. (Advertisement).

San Francisco Announces McCormack.

John McCormack, the noted tenor, who is to appear at San Francisco next December, about Christmas time, already is announced there. The following advance notice is copied from the San Francisco Sunday Examiner, of re-

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cent date. There is no doubt that McCormack is a powerful drawing for the local manager in the California metropolis, as he is everywhere.

Miss Baker Will Summer in New England.

Alice Hutchins Baker, pianist and teacher, one of the leading exponents of the Leschetizky school, with studios in Carnegie Hall, and at 63 West Fiftieth street, New York City, has had one of her busiest seasons. Miss Baker will close her studios on June 1 and will spend the summer months at her home in Winchester, Mass. As a number of her pupils are desirous of resuming their lessons the middle of September, Miss Baker will open her studios at that time, instead of the 1st of October, as in the past.

Frances Ingram's Tributes.

Frances Ingram is shown in the accompanying snapshot taking a swim in the May waters of Lake Michigan near her Chicago home. This popular soprano is said to be a wonderful swimmer and realizes the great value of exercise in the open air. The following tributes were paid her recently:

FRANCES INGRAM CAPTIVATES SOUTH BEND MAY FESTIVAL AUDIENCE.

Miss Ingram, whose work in opera had made her familiar to some of South Bend's music lovers, was accorded an ovation when she appeared for her first number, the aria, "J'ai Perdu mon Eurydice," from "Orpheus and Eurydice," by Gluck. The depth and fullness of the singer's tone and all its marvelous sweetness were revealed in this number. Her dramatic presentation gave evidence that her endowment of talent for opera includes a great deal more than a wonderful voice. This fact was further emphasized in the first of the group of songs which comprised Miss In-



FRANCES INGRAM TAKING A SWIM IN THE ICY WATERS OF LAKE MICHIGAN, NEAR HER CHICAGO HOME.

This popular contralto is an expert swimmer and realizes the value of exercise in the open air.

gram's second number, "L'Heure Exquise," by Hahn. "The Cry of Rachel," by Salter, brought the climax when voice and action joined in putting forth such a gripping soul-seizing effect that for a moment at the close the audience sat tense; then burst into applause which it seemed would never end.—South Bend News-Times, May 14, 1914.

FRANCES INGRAM WINS APPROVAL AT DECATUR, ILL.

Frances Ingram long will be remembered here as a soloist of splendid voice and dramatic ability. Indeed, there were times when the audience easily might have forgotten that it was a concert that they were hearing, in watching the graceful figure of the contralto swaying to the cadences of her voice.

Miss Ingram is easily one of the best contraltos that Decatur has ever heard. Added to a voice of exceptional power, brilliance and richness, she has a fine stage presence and a graciousness of manner that win her friends.

It would be difficult to say in which group she excelled, and it would be unnecessary to make a selection. One would not be going far wrong, however, in saying that Mary Turner Salter's "Cry of Rachel," an exceptionally impressive work, seemed to furnish the best vehicle for her powers. Her German group was interesting throughout, perhaps affording as it did such contrasts as Brahms' "Vergebliches Standchen" and Franz's "Im Herbst."

"J'ai Perdu mon Eurydice," from the Gluck opera, was interesting from an historical standpoint, while the life and animation of the French songs aside from their musical excellence made them pleasing.—Decatur Daily News.

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"SCEMO," A NEW OPERA, HAS LITTLE MELODY.

Paris Hears Novelty by Bachelet—The Music Has an Ugliness All Its Own—D'Aubigné Pupils Win—Late Spring Concerts and Opera News.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beaumarchais, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, May 12, 1914.

Last Wednesday evening a new lyric tragedy in three acts named "Scemo," was presented at the Opera. The book is by Charles Méré, the music by Alfred Bachelet. I say the répétition générale of this work last Sunday evening. The music has an ugliness which is all its own—it is neither in the modern French "decadent" style nor, on the other hand, does its brutality resemble the brutality of Strauss.

On a first hearing the lyric passages seem hysterical and the dramatic passages simply rowdy. There is not a theme more than two measures long and evidently Monsieur Bachelet would scorn to write anything which might be described by the word melody. If the book, a story of Corsica with the usual violent incidents, could be elaborated into a spoken drama with plenty of time for the psychological development of the characters, it might prove very interesting, but as the basis for a musical drama there is too much conversation and too little incident. It is only fair to say that though the work appealed neither to me nor to the musical friend who accompanied me, it was very heartily applauded, although without doubt a good part of the applause belonged to the principal singers and not to the work itself.

And indeed they deserve all praise, for this drama is about as severe a test of both the musical and dramatic abilities of the participants as it is possible to imagine.

Yvonne Gall was cast for the role of Francesca, the only important female part in the work. I notice, by the way, that when the managers of the Opera have any special important and difficult work for a woman to do, they always call upon the extremely reliable Mlle. Gall, who never fails them. Nor did she in this case. The composer afforded her very meagre opportunities really to sing, but she was in splendid voice and took advantage of them to the ut-



ALFRED BACHELET,
Composer of "Scemo."

most. As a dramatic artist she exceeded anything which I had previously seen her do. The part demands a versatility in dramatic acting seldom called for on the operatic stage and she quite fulfilled its every demand.

Altchewsky in the leading male role was also a genuine surprise. No one who ever had experienced his colorless singing and acting in many of his other roles would have believed him capable of the splendid work which he did in the title part. The only other two characters of any importance were in the hands of Lestelly and Gresse, who

very advanced works of the modern French school, as Monsieur Eschig has so often done in the last few years.

SUCCESS OF D'AUBIGNÉ'S PUPILS.

Last Tuesday afternoon on the charming stage in the Salle Villiers, the pupils of L. d'Aubigné were heard in a public audition which proved to be most interesting. Unfortunately, owing to the fact that Tuesday is the day when the weekly budget has to be sent off to the MUSICAL COURIER, I could not hear the first part of the program which consisted of songs and operatic numbers by various pupils including Misses Eadie-Ried, Anna Klein, Haseltine, Dawley and Shannon; Mmes. Woodbury-Hawes and Cothran, the former of whom sang Bachelet's "Chère Nuit" with violin obligato excellently played by Miss Colette, a young American violinist from California, and George Suffel, baritone. I am informed by friends who were present that one and all showed that high standard of vocalization which we have long been led to expect from the pupils of M. d'Aubigné's class.

The second part, all of which was done with scenery and costumes, opened with the scene from the second act of "Carmen." Lorraine Bonar sang and acted very well as Carmen, assisted by a young French tenor, M. Lhéris. Then came a duet from "Hamlet" with Eva Egeter and Robert Tait, baritone, formerly of Covent Garden. Mr. Tait's stage experience stood him in good stead as an actor and his singing was most excellent. Miss Egeter, both in the duet and in the mad scene from the same opera which immediately followed, was heard to great advantage. She has a strong pure soprano voice, unusual vocal ability, her colorature being especially good and a genuine gift for acting.

Then came the close of the first act from "Manon," Lenora Kirwin in the title part assisted by M. Lucazeau of the Opéra-Comique. Miss Kirwin, who has also had professional experience, acted capably, as was to be expected, but what especially struck me was the tremendous improvement in singing which she has made since she came under M. d'Aubigné's care. The progress which she has made is truly astonishing and shows genuine hard work both on the part of pupil and teacher.

Agnes Scott Longan was heard as Thais in a scene from

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YVONNE GALL.

acted well but were inadequate vocally. André Messenger directed, himself, and the orchestra played its difficult score most valiantly. About the best feature of the performance was the very excellent scenery which had been provided.

I noticed that the score has been issued by that very enterprising publisher Max Eschig. The young composers of France certainly are fortunate in having a publisher who has the courage and determination to undertake the

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that opera and as Santuzza in a scene from "Cavalleria Rusticana." I had never heard Miss Longan sing before except in the studio, but she proved to have a very genuine talent for the stage and appears to great advantage on it. She has the true dramatic instinct, both as regards her singing and acting and her work, especially in Santuzza, is thoroughly deserving of praise. In "Thais," Mr. Tait as Athanael was even more effective than in Hamlet, singing and acting with a finish which must have been of great assistance to Miss Longan in making her debut. Mr. Suffel made a very effective Alfio in "Cavalleria Rusticana," singing his part in the duet with great vigor. Miss Joy was very charming as Mimi in a scene from the first act of "Bohème." Taken all in all it was a most successful afternoon. Mr. d'Aubigné, whose studio has given Felice Lyne and Lois Ewell to the professional stage, has a right to be proud of the work of his present class.

CONCERTS.

The spring concert season has opened with a rush. On Wednesday evening last week I heard the soprano Povla Frisch in the first part of a German program. To speak frankly her work was very disappointing compared to what I have previously heard from her. She undoubtedly had a cold, which will account for some of the poor vocalization, but not for the fact that her German diction was by no means good nor that she chose among other numbers Schumann's "Wanderlied" and "Die beiden Grenadiere," two songs which no woman has any business to sing. Be it said in all fairness to Mme. Frisch that I have heard her on other occasions when she was most excellent in every way—an artist of the first rank, in fact—and that she appeared to have an unfortunate evening last week. She should not allow André Dorival, her accompanist, to play Chopin on the same program with her. He has very nimble fingers and it must be a treat to hear him play a Czerny study—only he plays Chopin just the same way.

Friday evening Frederic Lamond played at the last concert of the series given by the famous old French society "La Trompette."

Sunday afternoon I heard part of Georges Enesco's program at the Salle Gaveau. When I arrived he was just playing the Bach suite in D for violin alone—the one which ends with the famous chaconne. Enesco has a tre-

mendous bow and finger technic and is a thorough musician. The only fault which I find with his playing is that he is not always careful as to the purity of his intonation. The Paganini caprice No. 16, a tremendously difficult work technically, was badly out of tune as were parts of the chaconne, which was otherwise finely done, though, perhaps, not with the analytical clearness to which Arthur Hartmann has accustomed us.

OPERATIC NOTES.

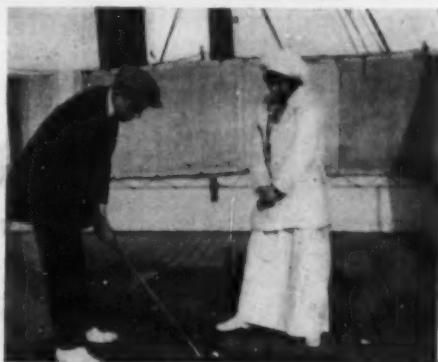
Wednesday the Opera will revive Février's "Monna Vanna" with the splendid tenor, Muratore, in the principal role. The same evening an opera called "Vieil Aigle," by Raoul Gunsburg, director of the Opera at Monte Carlo which has already been played at that place, will be presented for the first time in Paris.

On Friday, May 15, the Opéra-Comique will have the first performance of "Marouf, Savetier du Caire," opéra-comique in five acts, book after the "Thousand and One Nights," by Lucien Népoty, music by Henri Rabaud, one of the conductors of the Opera.

OTHER NOTES.

Richard Strauss is here conducting the rehearsals for his new ballet, "The Legend of Joseph," which will be produced next Thursday evening at the Opera for the first time on any stage, making the beginning of the Russian ballet season there. Report says that one of the women in the ballet appears with a very small quantity of costume, so it will undoubtedly be a success irrespective of what Richard may have done.

Last week a number of the songbirds connected with Italian opera in America flitted through Paris on their way back to the home nest, but hardly lit long enough to let anybody catch sight of them. However, I did see Signor and Signora Bassi for a moment, Carolina White and her husband, Paolo Longone. Titta Ruffo had just left



TWO TWENTY-YEAR-OLD CHAMPIONS.

Myrna Sharlow, opera, and Francis Outmet, golf, crossing to conquer Europe.

on the 3 o'clock train for Milan. Giorgini, the tenor, also paid a flying visit. Gatti-Casazza was here for about two days and very busy.

Alice Verlet, the eminent French coloratura soprano, will be heard in recital Friday evening at the Salle Gaveau. Mademoiselle Verlet is heard all too infrequently in Paris, her numerous engagements elsewhere keeping her away from the capital a great deal. Saturday morning she must hurry over to London where she sings Sunday with Kubelik at the Albert Hall.

Sunday afternoon saw a very pleasant musicale at the studio of Mme. Delattre, among those taking part being the excellent American soprano, Margaret Kingore, and Arthur Herschmann. The guest of honor was the well known prima donna, Marguerite Sylva, a former pupil of Mme. Delattre, who is just now giving her famous presentation of the role of Carmen at the Opéra-Comique.

Gaston Sargeant, the American bass, who, like so many of his countrymen and women, has made a distinct name for himself on this side of the water, was here for a few days last week on his way to appear at Covent Garden for the fifth season in succession. Mr. Sargeant has just concluded a very successful winter season in the opera at Nice.

The operatic pupils of Baron Karl von Steege will present the opera "Le Chemineau" at Neuilly Plaisance on Sunday, June 7. Baron von Steege, after a very busy season, is away at a health resort in Germany resting for a few weeks.

The attendance at the Sunday evening meetings of the Students Atelier Reunions is keeping up splendidly in spite of the advanced season and no wonder in view of the excellent music which is provided each Sunday evening. On May 3, Truman Fassett, of Boston, sang, and on May 10, Dent Mowry, pianist, and Kathleen Lawler, were soloists. Mr. Mowry, who has been doing some special coaching this winter with Martinus Sieveking, played his numbers with great musical and technical proficiency and was compelled to give several encores. Mrs. Lawler, a pupil of Jean de Reszke, was in splendid voice and sang so well that the audience compelled her to give no less than three extra numbers.

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Bispham's Uninterrupted Success.

It is needless to remark in these columns that David Bispham is meeting with success wherever he appears, and it is equally needless to say that Mr. Bispham made a "hit" before the audiences at San Francisco, Cal., where he appeared recently.

Mr. Bispham always meets with success and always makes a "hit," so these press notices are appended without further comment:

BISPHAM'S SONGS ARE ORPHEUM HIT.

LATEST STARLINER PROVES TO BE BEST OF THEM ALL YET

SEEN HERE.

It fell to David Bispham's lot yesterday afternoon at the Orpheum to "stop the show." . . . He considered vaudeville as worthy a sphere of activity as any he had engaged in.

This he did by making a plea for grand opera in English and singing two grand opera selections in that tongue. Then he came to "Danny Deever," which, with the Damrosch music and his own superb interpretation, took on new meaning and an altogether unexpected "punch." Very vivid and real is Bispham's "Danny Deever." It has the thrill in it and the spine tingle. Kipling would like it. He closed with a dainty little negro love song, and then the applause reached its climax.—San Francisco Chronicle.

BISPHAM SINGS WITH TRUE ART.

APPLAUSE THAT GREETED HIM AT ORPHEUM PROVES THAT PUBLIC RECOGNIZES GENIUS.

By Relfern Mason.

There are two song memories which I prize above all others. One is Lilli Lehmann's interpretation of the "Erlkönig"; the other is David Bispham's singing of "Danny Deever." So it did my heart good when San Francisco's Orpheumites went wild over Mr. Bispham's singing of the grim Kipling ballad. Mr. Bispham had only to sing a few notes of the lovely Handel aria, "Where'er You Walk," and the earnestness of the man, his entire absorption in his art, had gripped every one present and the feeling of a few minutes before was as forgotten as if it had never been. Incidentally Mr. Bispham, with a quiet humor that veiled, but did not hide his earnest purpose, made a plea for English as a language of song. He scorns the superstition that English is not musical. If any fault there be with song in our mother tongue, it lies with the singers, not with the language. "We study foreign languages," said he; "English we usually pick up anyhow."

And then the artist proved by example the truth for which he had been pleading—that English is as beautiful to listen to as Italian, if only the singer knows how to do justice to it.

David Bispham is not only a master of diction, and a musician in every fiber of his being, but he is an actor who, if he chose to do so, might be an ornament of the drama. All these artistic qualities he fuses into a splendid unity. He sang Mendelssohn's "I'm a Roamer," suggesting by a turn of the hand, a gesture, the dances by which Mendelssohn's wanderer earned his peripatetic livelihood. Sydney Homer's "Banjo Song," with its crooning sweetness, was likewise a delight to us. But what thrilled the people through and through, though many of them had assuredly heard it a dozen times, was "Danny Deever."

Behind the scenes, before he came on, Mr. Bispham reminded me of how he sang that song in Kipling's presence. Mr. Kipling does not care a great deal for music and his ideas of barrack tunes are naturally somewhat narrow. Judge, then, of the singer's feeling when, at the conclusion of the song, the author rose, said the curtest of good-nights to his hostess and left the room without so much as a word to any one else.

"It was in New York," said Mr. Bispham, "at the home of Mrs. Watson Gilder. A few months later, when I was in London, a gentleman came to see me with a message from Mr. Kipling. He explained that the author was so much moved by the music that he dared not trust himself to speak, lest he should 'make an exhibition of himself.'"

Mr. Bispham modestly attributed Mr. Kipling's emotion to the music; but I know well that it was not that old Irish tune, grim and strong though it is, but the art of the man who made ballad and music a throbbing and heart-searching tragedy. I have heard him sing "Danny Deever" a dozen times, but every time the wonder of his interpretation sweeps over me like a fresh revelation.—San Francisco Examiner. (Advertisement.)

The Famous Prima Donna of the Paris Grand Opera

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—London Morning Post, March 23, 1909.

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MINNEAPOLIS ENTERTAINS NORWEGIAN VISITORS.

Independence of Denmark Celebrated—Amateur Orchestra Plans—Northwestern Conservatory Notes.

Minneapolis, Minn., May 19, 1914.

Minneapolis was the hostess to 50,000 Norwegian visitors on May 17, the holiday set aside by the Norwegians to celebrate their independence of Denmark. About 10,000 of these visitors were entertained by local people—the hotels were taxed to their utmost. There was a parade and many other doings on Saturday, May 16, but when Sunday, May 17, turned out a perfect day multitudes flocked to the Hippodrome, on the State Fair Grounds, where there were some speeches by well known Norwegians. Rev. James A. Peterson spoke in English and his historical discourse on Norway was interesting, as was also that of the great men of that nation whom he cited as "leaders of men." "Ole Bull picked up the music that lay hidden in the breasts of the country folk of his native land, played it on his violin and inspired them with love and patriotism for the music that was their own. He afterward filled their hearts with pride by arousing the world to its beauty and its value. Then came the inimitable Grieg, who wove this folklore into the classical harmony of our time."

The foregoing remarks were followed by some of the greatest singing that Minneapolitans have ever heard. A chorus of 550 Norwegian children of the public schools sang the national songs of Norway and of America, making living flags of the respective countries by donning appropriate colors to accompany the singers. The adult chorus consisted of 1,400 voices, composed of church choirs representing over 100 churches in all parts of Minnesota, North and South Dakota, Wisconsin, Iowa and Nebraska. The entire organization was under the direction of Professors Milius Christianson, of Northfield, Minn., and Erik Oulie, of Minneapolis. The soloists were Elenora Olson of Chicago Carlsen Thorald Woold of Minneapolis, and Andrew Boe of the United Church Seminary. A feature of the program was the singing of "I Linjeret Kurs Til Norges Land," a song written especially for this May 17 celebration by Rev. L. P. Thorkveen, of St. James, Minn. Mr. Thorkveen is president of the national com-



CARICATURE OF GIUSEPPE FABBRINI.
Taken from "Monsignor Perrelli," of Rome.

mittee and his song, expressing the sentiment of the Norwegian-Americans toward the United States and their Fatherland on their anniversary day, was sung both by the chorus and audience. Several of the Twin City churches included the song on their programs yesterday.

ANOTHER LOCAL COMPOSER.

A Minneapolis composer, Walter Howe Jones, made his debut May 17, after a prolonged illness. He gave his latest composition at Stanley Hall between 5 and 6 p. m. at vesper service. This sacred work is called "Great Moments in the Life of Christ" and was played by Mr. Jones, who also sang the vocal passages and read the connecting narrative, which consists of his own lines and Biblical quotations and excerpts from the recently discovered manuscript purporting to be a personal letter from Pontius Pilate to the Emperor Tiberius Caesar concerning Christ's entrance into Jerusalem and the eventful days between his entrance and his crucifixion. The music is simple and easy to understand and most appropriate for a short, sacred service.

AMATEUR ORCHESTRA'S PLANS FOR NEXT SEASON.

When Rene Devries was in Minneapolis on his last visit in April he reported at length a concert given at the Auditorium by the largest amateur orchestra ever heard here (100 members). This orchestra was made possible by the

combining of the Amateur Symphony Orchestra, Heinrich Hoevel, director; the Y. M. C. A. Orchestra, Ruth Anderson, director, and the Orchestral Art Society, William MacPhail, director. These three conductors, with Walter Holsinger, manager, have held a business meeting to discuss plans for next season. The plan adopted, after many ideas had been laid aside as not practical, was this—to give a series of four concerts during the four weeks of next November in the four high schools of the city. The players and the three conductors will give their services and there will be no charge to attend these concerts, the object being to reach the people of all sections of the city with the very best music that the combined orchestras can give.

There is such a demand and Minneapolis is just enough up to date to answer the demand. The three conductors will each conduct at all four concerts. The Board of Education will donate the auditoriums in all these schools. The halls will seat two to three thousand people and the stages will accommodate the orchestra. Dr. Caryl B. Storrs, music critic of the Tribune, has offered his services as press agent for this enterprise. The music will be bought by the three conductors and will be played by the three orchestras at their several concerts. At the end of the season the entire orchestra will probably give a big concert at the Auditorium, as they did this year, but this is not quite certain.

The success of all this amateur orchestra playing is due entirely to the great influence that the Minneapolis Symphony Orchestra has exerted through years of pioneer work done here. The Young People's Concerts, with verbal explanations by Emil Oberhoffer, also have added much influence in this good work.

NORTHWESTERN CONSERVATORY NOTES.

The last production of the series by the Northwestern Repertoire Players is to be Pinero's "Sweet Lavender." It

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And Other Leading Artists

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is to be played on May 20 at the Y. M. C. A. Auditorium. The members of the cast consist of students of the university, members of the university "Players," who are coached by Walton Pyre, head of the conservatory dramatic school. The play is to be given later at the university and in St. Paul, and during the university weeks, June 1 to June 14, the "Players" are to go on tour. The play is booked for twelve productions.

On May 11 a program was given at Olivet Methodist Church by pupils of the conservatory, Effie Nordgarden, reader; Cora Ericson, soprano; Roy Knutson, violinist, and Naomi Major, pianist.

Letters have lately been received from Duchese Goodenough, graduate of the artists' course of the conservatory piano department, who for the past year has been studying with Lhevinne, Berlin. Miss Goodenough has been appointed head of the piano department in Cottey College, Missouri, which responsible position she is to take on her return next September.

Bertram Bailey, voice department, 1912, appeared in recital in the Astor Gallery of the Waldorf, New York, on May 14. Mr. Bailey was for two years a pupil of Arthur Vogelsang. He went to New York a year ago to go on with his study of voice.

The senior class of the Stillwater High School gave three performances last week of "The House Next Door," by Hartley Manners, author of "Peg o' My Heart." The class was coached by Walton Pyre, of the conservatory dramatic department.

Thirty pupils of the conservatory gave their annual breakfast picnic at Minnehaha Falls, May 13, at 7 a. m. Plans are being made for a picnic supper and roast on the river bank in about two weeks.

At the Northwestern Faculty Hour, May 16, Ethel Daugherty, head of the department of theory and associate in the piano department, gave the second of her series of lectures upon the "History of the Sonata Form." The subject of the lecture was the sonata from "Haydn to Beethoven." The illustrative selections were: Andante

from sonata in F major, Mozart; allegro from sonata, op. 109, Beethoven; sonata, op. 109, Beethoven; Vivace, ma non troppo, adagio espressivo, prestissimo, andante molto cantabile.

Luella Rose Bender gave a dramatic recital of "Within the Law" in the conservatory hall on May 9.

Miss Holbrook, dean of the conservatory, was one of the speakers on the program of College Day at Stanley College on May 16. The other addresses of the day were given by Dr. Cyrus Northrop, Rev. Franklin W. Sweet, and Mrs. Elbert Carpenter, who gave brief addresses.

RUTH ANDERSON.

Reuben Davies Completes Successful Season.

Reuben Davies, the young American concert pianist, has just closed the most successful season of his artistic career, and is now planning to enjoy a well earned vacation. His increasing popularity, due to his skill in the art of piano playing, compelled him to play return engagements in almost every city where he was originally booked.

At the concert given by the Atchison Women's Chorus on April 16, under the direction of Herman Springer, Mr.



REUBEN DAVIES.

Davies scored an unprecedented success for his highly finished and musicianly playing of Chopin's sonata in B flat minor, op. 35.

The local papers speak as follows of this young artist's successful performance:

Reuben Davies, the talented young pianist, played all four movements of Chopin's sonata in B flat minor, which has the famous "Funeral March," and those in the audience familiar with his playing say Reuben Davies never played so well in his life as he did last night. The applause was so insistent that he was obliged to play an encore, and gave a brilliant rendition of Reinholdt's impromptu in C minor.—Atchison Daily Globe, April 17, 1914.

Reuben Davies played the Chopin sonata superbly. Each of the four movements displayed his wonderful talent. The brilliancy of the first faded into the grandeur of the second movement, with the faultless rendering that only an artist can give. The solemnity of the march, given with so much feeling, was quickly followed by the beauty of the finale presto, so artistically handled. Mr. Davies scored a triumph fully deserved.—Atchison Daily Champion, April 17, 1914. (Advertisement.)

Gittelson a Pupil of Visanska.

Daniel Visanska is a violin teacher with studios in New York and Philadelphia. Mr. Visanska has completed this season his seventh year of teaching in the latter city. Frank Gittelson, the young violinist, who has just returned to this country after completing his studies abroad and successfully concertizing there, began his studies with Mr. Visanska in Philadelphia. The growth of both the New York and the Philadelphia classes has been rapid.

Success of an Edwin Evans Pupil.

Philip Hipple has been engaged as tenor soloist in the First Baptist Church, Philadelphia. Mr. Hipple is a pupil of Edwin Evans, one of the leading vocal teachers of that city.

Mr. Evans announces that he is about to close one of his busiest seasons, both as a singer and as a teacher. The outlook for next year is also very bright. Mr. Evans will give a recital in Easton, Pa., early in October.

"Would you like to go to the opera tonight, dearest?"

"What a darling boy you are! Of course I would. What is the bill for tonight?"

"About \$11, I guess."—Judge.

Words of Praise Too Few for Tetrzzini.

It is interesting to read the comments in the various newspapers of the triumphs achieved continually by so celebrated an artist as Luisa Tetrzzini. Words seem scarce when the critic sits down to write upon her art. Many have said so. Nevertheless, all have told in unmistakable terms of praise of the wonderful gifts of the world renowned diva. Some of the recent criticisms are published in part in the following paragraphs:

Mme. Tetrzzini has not sung here for three seasons. In the interim, her voice has held its own absolutely, retaining that wonderful freshness and purity which is characteristic of no other voice of the time. She sang "Caro Nome" from "Rigoletto"; a waltz by Venzano and "Charmant Oiseau" from the "Pearl of Brazil," for her official numbers. Among her encores were Veracini's beautiful "Pastorale," Cowen's "The Swallows," "Last Rose of Summer" and the familiar "Voi che sapete." In all her numbers there was displayed an exquisite quality of tone and an amazing control of the vocal resources which kept the listener constantly in a state of wonder and admiration. The flutelike clarity, the delicious suavity of the voice, were nowhere more apparent than in the aria from the "Pearl of Brazil," in which voice and flute so mingled that

though Mme. Tetrzzini sings legato passages with admirable smoothness, the greatest beauty of her voice lies in her remarkable ability to execute coloratura passages with such ravishing brilliancy of tone and ease of production.—Buffalo Times, January 31, 1914.

Mme. Tetrzzini was heard in Buffalo before and the impression she created on her first visit here was very much strengthened last evening. She is gifted with a voice of rare beauty and she sings with such wonderful skill that one is carried away immediately. Her voice is a rare soprano of bell-like quality and every tone she produces is sweet and round and full. She sings without effort and she must be acknowledged queen of the art of coloratura singing.

Mme. Tetrzzini was heard in "Caro Nome," from "Rigoletto"; "Grand Valse," by Venzano, and "Misoly," from David's "Perle du Bresil." The last named was sung with flute obligato. The voice and the flute were so perfectly blended that at times one could not distinguish one from the other. She carried the audience away with this number and she had to respond with a double encore. She was very gracious and granted extra numbers after each selection.—Buffalo, N. Y., Commercial, January 31, 1914.

Mme. Tetrzzini yesterday made good use of all those bravura flourishes, roulades, trills, sweeping runs and arpeggios, and brilliant cadenzas in which her operatic repertoire abounds. And all

was recalled and sang "The Swallows," in which she once more disclosed her manifold resources as a concert artist.

In lighter vein the waltz song by Venzano aroused fresh demonstrations and again was the diva compelled to sing an encore.

It was, however, in her greatest number, the aria from "Perle du Bresil," by David, sung with flute obligato by Sig. Coso, that she reached the height of vocal perfection, singing a cadenza of the chromatic scale of two octaves, starting on high E and descending, each birdlike tone being crystal clear, perfectly produced and in absolute unison with the flute accompaniment.

Storms of applause swept through the hall and the gracious prima donna sang "Voi che sapete," and being recalled sang "The Last Rose of Summer" to the delighted listeners who accorded her another ovation.—Buffalo Courier, January 31, 1914.

Verdi's aria, "Caro Nome," from "Rigoletto," was Mme. Tetrzzini's first number, and was well adapted to give her marvelous voice its full scope. The skillful gradation of her tones, introducing at the same time a color quality, is not often associated with a voice. The incredible volume accompanying the swell of her tones was more within the range of a flute or violin. One might call her truly a wizard of song. She gave the impression of thorough enjoyment in her singing and the assurance that she could produce just the quality of tone she desired.

The encore to the aria brought out one of her favorite modern songs, published in London not very long ago, "Somewhere a Voice



THE NOTED SINGER STARTING OUT IN HER AUTOMOBILE.

TETRAZZINI IN HER GARDEN AT VILLA TETRAZZINI.

they seemed at times identical. The evenness of the scale and the beauty of the middle voice were also shown in the contrasting numbers of the "Pastorale" and the "Voi che sapete," the latter being sung with charming simplicity. The great soprano was recalled times without number and was very gracious in the matter of encores.—Buffalo (N. Y.) Express, January 31, 1914.

The vocalism of Mme. Tetrzzini is unique in the exceptional range and beauty of her upper register, where the tones are of bird-like sound and are used with remarkable fluency, the art of coloratura singing being here shown as a gift of nature developed by study to an altogether uncommon degree.

Last night Mme. Tetrzzini's voice possessed wonderful clarity, with a sweetness and charm that made her performances a real pleasure. In the "Caro Nome," from "Rigoletto," Venzano's "Grande Valse" and the aria from "La Perle du Bresil," the latter with flute obligato by P. Coso, Mme. Tetrzzini displayed the delightful limpid quality of tone that makes the florid style of singing not merely interesting as a remarkable power of performance but also fine and pleasurable in itself.

Needless to say, the diva's singing was rewarded by most enthusiastic applause, to which she graciously responded with encores including "The Swallows," by Cowen; "Pastorale," by Veracini; "The Last Rose of Summer," and "Voi che sapete," by Mozart.—Buffalo News, January 31, 1914.

Mme. Tetrzzini has not been heard here for several years, but Victrola records have familiarized many with her name and voice and aroused a desire to hear the singer herself. A voice of wonderful range, clear silvery quality, and marvelously controlled, held her listeners in ecstasy of admiration throughout the evening. Al-

though she lends to this brilliancy of execution the feeling that she could go on and on forever doing vocal flourishes without the least fatigue or weariness.

A certain youthful freshness of voice combined with this bravura virtuosity, form the foundation upon which Mme. Tetrzzini's fame rests. . . . Mme. Tetrzzini with her self sufficient, lovely voice soars sublimely above poetic beauty.—Washington, D. C., Herald, May 9, 1914.

Mme. Tetrzzini's program consisted of two arias and the famous waltz song of Venzano, through which she displayed the musical vocalization, the rare "top" notes for which she is famous, and on which she swells her voice astonishingly.

The "Caro Nome," from Verdi's "Rigoletto," and the waltz song, were rich with trills and vocal intricacies. . . . Madame was prodigal with her encores, giving in a quaint English "Somewhere a Voice Is Calling," Tate; "The Swallows," Cowen, and a gracious and delightfully genial old Italian aria from Veracini's opera "Rosalinde," in which her lighter spirit and the gracious charm that so captivates her audiences came into full play.—Washington, D. C., Post, May 2, 1914.

Mme. Tetrzzini took her audience by storm, as she does wherever she sings. Hers is a voice clear and sweet as a bell, flexible as a reed and of amazing range. She is an example of the highest achievement in the old florid Italian school of vocalization, known as bel canto, and few singers can approach her in dazzling style and vocal pyrotechnics. Mme. Tetrzzini was enthusiastically received and for her first number chose the "Caro Nome" from "Rigoletto," which she sang with inimitable skill and wonderful lyricism. She

is Calling," by Tate. Mme. Tetrzzini sang a great deal of charm into this modern composition.

Her second number, Venzano's "Grand Valse," brought out her marvelous coloratura range with the high E finale. She is always very generous with her encores and gave a little spring song, "The Swallows," by Cowen, into which she infused much charm.

Mme. Tetrzzini's last number, David's "Perle du Bresil," is one of her greatest achievements. In this her voice takes the flute tones of the instrument with which she is accompanied in this song, and seems to be able to follow wherever the flute may lead.

Mme. Tetrzzini was called out many times before the footlights and the enthusiasm of the audience expended much of its energy on the artists assisting this great coloratura soprano.—Bridgeport Daily Standard, May 5, 1914.

This remarkable woman is more a song bird than a woman, more an instrument of wonderful quality and supremely sweet, than either woman or bird, for her song is so brilliant, her voice so true, her trills so wonderful that it seems as if the result must flow from something not subject to human imperfection.

She sang in concluding, responding to an encore, the song which many great soprano singers have essayed. She sang "Home, Sweet Home" so wonderfully that even those who had heard Patti sing it, pronounced it surpassingly sweet. Yet, it must be confessed, so brilliant is her power, that the old fashioned, tender, plaintive song seemed flat and insipid, compared with such song as she uttered in "Caro Nome," from Verdi's "Rigoletto," a florid number, which opens the way for a wonderful use of brilliant ornamentation beyond the grasp of ordinary singers.—Bridgeport, Conn., Farmer, May 5, 1914. (Advertisement.)

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WARSAW GIVES CHANCE TO POLISH COMPOSERS.

Noskowski, Nestor of the New Polish School of Music, Fathers Some Gifted Composers—
Karłowicz, Most Talented of All, Dies Tragically—Augusta Cottlow's
Success—Philharmonic Orchestra Activity.

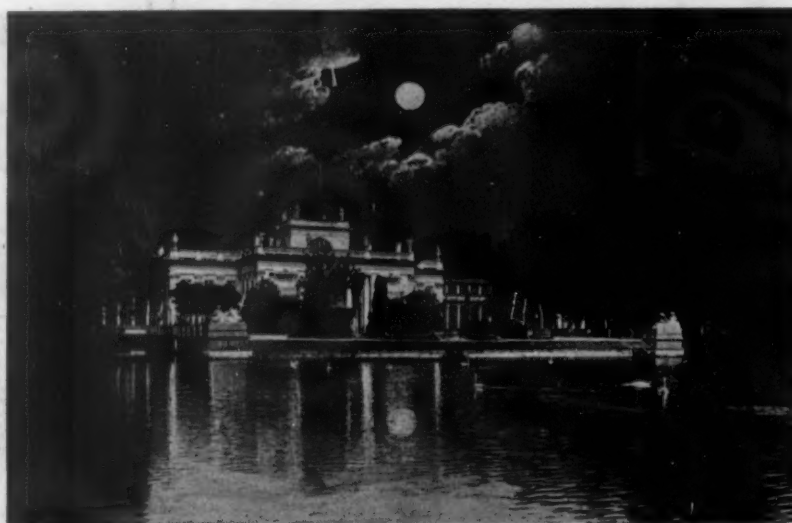
Regarding the younger school of Polish composers, it must be mentioned first of all that Zygmunt Noskowski, who is no more among the living, was the father of the new Polish symphonic movement. His pupils, Rozycki, Karłowicz, Opiński, have since taken the direction of Richard Strauss, but it is Noskowski to whom they owe their first inspiration. The Polish composers, with preference, choose their subjects from Polish history and literature.

Of Noskowski we heard at the Philharmonic this season

RACHMANINOFF CONCERT.

An interesting evening was offered at the Philharmonic last month by Rachmaninoff, with a concert of his own compositions. His piano concerto in D minor and his fantasia for orchestra, op. 7, "The Rock" (after the Russian poet Lermontov), were on the program. Rachmaninoff's music is perhaps not very profound, yet decidedly a new and original line in Russian music, and strongly virile, as is his very brilliant interpretation of it. Very remarkable is his ability at scoring. The perform-

PALACE AT LAZIENKI, WARSAW.



THE WARSAW OPERA HOUSE.

the "Variations symphoniques" and "Step." The latter, a large, energetic tone picture, full of picturesque scenes in grand lines, was performed twice and came to life powerfully under the masterful baton of our conductor.

Among Noskowski's pupils Karłowicz stands as the most talented. He was decidedly a highly gifted musician, with an absolutely individual conception in all his works. Considering this, it is easily to be understood what degree of regret and mourning were evoked here by the news of his sudden death. He had given such brilliant promise and he died so young (a little over thirty), a couple of years ago, buried by an avalanche while on an excursion into the mountains of Zakopane, in Galicia.

Every year, on his death day, a concert is given at the Philharmonic, when in his memory his beautiful composition, "The Eternal Song," is performed. He left one unfinished work, "Scenes at a Masked Ball," which was instrumented recently by his friend, Gregor Fitelberg.

Of Karłowicz's other works we heard this winter his violin concerto for orchestra (with Mr. Peruc-Winnicki, formerly of Valparaiso, as soloist).

And twice we heard Karłowicz's "Returning Waves," a symphonic poem of singular beauty, with touches of deep melancholy. It is one of his finest and most appealing compositions. It has been played very rarely until now, and that is why we are grateful to Mr. Birnbaum for having brought it forth twice this season.

ance was a success; Birnbaum conducted splendidly. Rachmaninoff played also his "Etudes tableaux."

AUGUSTA COTLOW TRIUMPHS.

More than ten years ago a very young girl was heard here, at the hall of the Society for Music, and then gave the impression of a fine musical talent full of great promise for the future. The concert Augusta Cottlow gave here this month at the estrade of the Philharmonic showed clearly that those early hopes have not deceived; on the contrary, the once promising talent in the making has grown to beautiful and mature musicianship. Her technic is brilliant, her expression tells of deep musical feeling of her own and also of all that she has made her own through the mastership of her teacher, Busoni. She certainly is one of the most gifted players we ever have heard in Warsaw.

D'ALBERT'S REAPPEARANCE.

Eugen d'Albert played here on April 8, and splendidly as of old, winning afresh the undivided sympathy and applause of his large audience. On his program were Beethoven's concerto in E flat and his own concerto in E. Birnbaum's leading was magnificent.

On that same evening we heard also Beethoven's overture to "Coriolanus" and Brahms' symphony in E minor.

BENEFIT CONCERT FOR BIRNBAUM.

The annual benefit concert for Conductor Birnbaum took place March 15, with Maria Labia, the Berlin opera

singer, as the soloist. The latter gave a splendid rendering of Strauss' "Salome's Death" and a very temperamental "Carmen" selection as encore. The orchestra did Wagner's overture to "Lohengrin," Karłowicz's "Returning Waves," Strauss' "Salome's Dance," and Beethoven's fifth symphony. The players were in their best form and the conductor actually surpassed himself. The house was so packed that many extra chairs had been placed in the passages between the rows. The estrade was covered with flowers and other gifts. The applause after every number resulted in one long ovation for Birnbaum.

FINAL CONCERT.

Yesterday the concert season at the Warsaw Philharmonic came to its close and every seat in the house was taken. After a wonderful reading of Schumann's fourth symphony in D minor we heard a brilliant performance of Mendelssohn-Bartholdy's "First Walpurgis-Night" (after Goethe's ballad) for choir, solos and orchestra. This work was done here for the first time. The German text for the choir had been put into Polish by Mr. Birnbaum himself. The choir, splendidly prepared by the leader, did wonderfully well, the more when considering that it is but an amateur organization with which the Philharmonic works. Of the soloists particularly Mr. Palewicz, the Warsaw Opera baritone, distinguished himself. The audience was greatly pleased with the beautiful work and its rendering was equal to all demands.

It must be owned that this season has been an exceptionally successful one, due to the restless artistic activity of Birnbaum. S. M. H.

Augusta Cottlow in Warsaw.

Some years ago Augusta Cottlow, then a prodigy, won the Warsaw public with her remarkable piano playing. Last March she returned to the Polish capital and aroused the greatest enthusiasm by her ripe fulfillment of those early promises. "She must be counted among the greatest pianists," says Kurjer Warszawski.

Detailed reports follow:

Augusta Cottlow, the soloist of last evening's concert in the Philharmonic, is known to us through her appearance with the Musikverein several years ago. Although at that time a very young girl, she attracted great attention as a "very promising pianist." Usually these "very promising" ones fail to fulfill expectations. Augusta Cottlow, however, proved to the critics that they were not mistaken in her. Her talent, at that time a very beautiful bud, has developed into a gorgeously colored flower. Under the superior guidance of Busoni, she has broadened in her art, developed an excellent technique and revealed her versatile talent. She must be counted among the greatest pianists and has a wide reputation, especially in America.

Last evening she played two concertos: the Liszt A major and a novelty to us, the D minor concerto of MacDowell. In the presentation of the Liszt we noticed the influence of Busoni, Liszt's best interpreter. This was most evident in the phrasing of certain themes and in musical effects, even in the placing of the hands upon the keys, and in tone coloring. There was, however, no attempt at imitating Busoni, but a subsequent entering into his ideas, together with her complete individuality, merely reminding one of Busoni's playing.

The concerto of MacDowell, a very meritorious composition, was magnificently played both technically and interpretatively. The artist has also the true feeling for Chopin. It is possible that the nocturne and the fantasia leaned too much toward the sentimental, but just this poetry in the interpretation and this possibly too strong feeling made a most sympathetic effect upon her hearers. The gifted pianist played with exquisite rhythm, especially in the fantasy. In addition she gave the barcarolle of Rachmaninoff and the etude of Zarembski without including the many encores. The artist was enthusiastically recalled again and again.—Kurjer Warszawski, Warsaw, March 28, 1914.

Some years ago a young and highly promising pianist, Augusta Cottlow, appeared here. Last night convinced us that the "Wunderkind" had developed into an artist possessing all the attributes of greatness. Her predominating characteristics being subtlety and individuality, this young American held our interest through the originality of her interpretations; we admired the independence of her readings and listened with the greatest tension from beginning to end. She has a most distinguished technique and her tone has strength, fullness and tenderness. She is also the possessor of a rich treasure of effects in the realm of tonal beauty, which she commands with great artistic skill. Her Chopin numbers were beautifully given even though the conception was original. The concertos of Liszt and MacDowell, the Zarembski etude and Rachmaninoff barcarolle were wonderful performances. The artistic, musical and subtle playing of Miss Cottlow created great enthusiasm.—Kurjer Poranny, Warsaw, March 28, 1914.

Miss Cottlow is a pianist of distinction; her playing is fresh, virile and full of feeling. She has no sentimentality, but all fine artistic qualities. She played the MacDowell concerto especially wonderfully with great brilliancy and vividness. As encores the artist played works of Debussy, Chopin and Busoni with great taste and was heartily received. The concertos of Liszt and MacDowell were accompanied by the Philharmonic Orchestra under the artistic leadership of Zdzisław Birnbaum.—Przedśled Codzienny, Warsaw, March 28, 1914.

Nearly the whole of last evening's program was filled by a very gifted pianist, Augusta Cottlow, who has been known here for several years. Miss Cottlow is the possessor of an extraordinarily developed technique, a very beautiful tone and great musical feeling, which was particularly noticeable in the Chopin numbers. Everything was well thought out and gave undoubted evidence of an artist of unusual talent. She was tendered an ovation and compelled to add numerous encores.—Nowa Gazeta, Warsaw, March 28, 1914.

Augusta Cottlow, who concertized in the Philharmonic last night is a highly cultivated pianist, who takes her art very seriously. She commands a most imposing technique, particularly chords and octaves, and impresses through her facility, individuality and intellectuality.

She phrases very beautifully and understands what she plays, even Chopin, a rarity among foreigners. With great elegance did she play the barcarolle of Rachmaninoff and the etude of Zarembski. With the orchestra she played the A major concerto of Liszt and the concerto in D minor of MacDowell, which latter was completely unknown to us. Her conception of the two numbers proclaimed her an artist of the first rank. Those present received the highest enjoyment and greeted the artist enthusiastically, forcing her to respond to numerous encores.—Gornic Wieczerzy, Warsaw, March 28, 1914. (Advertisement.)

Sonnet to Fannie Bloomfield Zeisler.

The following sonnet, dedicated to Fannie Bloomfield Zeisler by Minnie Goldstein, of Oakland, Cal., was written



after hearing Mme. Bloomfield Zeisler play at the Auditorium in San Francisco last winter:

Thy touch resounds the magic chiming bells
That ring their cadence to enchanted themes
Of songs sublime revealed in Godly spells,
That genius casts upon the master's dreams.
Thy graceful skill portrayeth in its art,
The lofty message of Beethoven's soul;
That sings surcease from sorrow to the heart,
Responsive to thy noble art's control,
Now strains of dazzling music from afar,
In brilliant show'rs are scattered to the throng,
And Chopin rises as the morning star
That to the world of romance rings its song.
O soul of music trace the master's skill,
Through thee we read their thoughts by heaven's will.

The personages on the post card are, left to right: Dr. Ernst Kunwald, Fannie Bloomfield Zeisler and Leopold Godowsky.

Nicosia at Ravinia Park.

Carlo Nicosia, the popular musical director at the Century Opera House, after a very busy period conducting and coaching, has closed his studio, at 11½ West Sixty-third street, New York, for the summer. Mr. Nicosia's work at the Century Opera House during the past season has at all times proved his versatile ability in no uncertain manner, and his various presentations of the standard operas were ever a source of enjoyment. He will leave soon for a six weeks' engagement as musical director for the Ravinia Park Opera House, the season of which begins in the early part of July.

He expects to return to New York City in the early part of September to resume his vocal lessons and again take up his duties as director at the Century.

Guilmant Organ School Commencement.

The thirteenth annual commencement and graduation exercises of the Guilmant Organ School will be held under the direction of Dr. William C. Carl, Monday evening, June 1, in the First Presbyterian Church, Fifth avenue and Twelfth street, New York City, assisted by Margaret Harrison, soprano. A brilliant and representative program will be played by the graduates and the diplomas will be presented by the Rev. Dr. Howard Duffield, chaplain of the school.

The final examinations were held during the month of May and conducted under the supervision of Prof. Samuel A. Baldwin, of the College of the City of New York, and Charles Whitney Coombs, composer and organist.

The annual alumni meeting and dinner will be held Tuesday evening, June 2, at the Hotel Gerard.

The school has had a remarkably successful season, with a full enrollment dating from the beginning of the fall term in October.

Dr. Carl will sail for Europe, June 30, for his annual visit with the Guilmant family in Paris.

Sue Harvard to Study in Europe.

Sue Harvard, contralto of Pittsburgh, sailed for Dresden on the steamship Kronprinzessin Cecilie, Tuesday, May 19, to study for five or six months with Leon Rains. Miss Harvard gave a recital, April 27, at Mansfield, Ohio, and on May 5, at Lebanon, Pa. This is Miss Harvard's second appearance in the latter city. On May 5, she appeared as soloist in Mendelssohn's "St. Paul" in Oil City, Pa., and on the 8th she sang in the "Creation" at New Castle, Pa. On the 9th Miss Harvard was heard in recital at Wheeling, W. Va. Before returning to this country she will stop in London to do some oratorio coaching with Sir Henry J. Wood.

Florence Austin Twice Soloist.

The popular metropolitan violinist, Florence Austin, was soloist at the spring concert given at the Second Reformed Church, Somerville, N. J., May 12, when she played works by Weitzel, Musin, Sarasate, and the andante and finale from the Mendelssohn concerto. May 19, she was the soloist for the New York Theatre Club (Belle de Rivera, president), at Hotel Astor. She played twice, with encores, accompanied by Edna Rothwell, who is her personal accompanist. Needless to say, her beautiful artistry was enjoyed on both occasions, warmest applause resounding after these appearances, with many inquiries and compliments at the close.

McConnell Vocal Trio.

The McConnell Vocal Trio will give its third musicale for the Country Life Permanent Exposition at Grand Central Terminal, New York, tonight, Wednesday evening, May 27.

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Edward H. Freeman's Erie Recital.

Edward H. Freeman, pianist, of Erie, Pa., gave a successful recital recently and the newspapers of that city had the following to say in praise of the occasion:

The piano recital by Edward Freeman at the Kohler-Williams studio Tuesday last, really his first formal appearance in Erie as a soloist of his chosen instrument, was unique in that it brought before local musicians a representative of the Busoni school, which differs so widely as to technical methods from that of Leschetizky.

Professional musicians who heard Mr. Freeman speak with enthusiasm of his temperamental powers of interpretation, and his sure, clean cut technique, and express the wish to hear him again at no distant date. He was assisted in his program by Mrs. Charles Lejeal, one of his own piano students, and Florence Haggerty, of the Williams vocal classes.—Erie Dispatch.

The piano recital given last (Tuesday) evening by Edward Freeman, in the Kohler-Williams studios, met with success and a large number of representative Erie music lovers were present to enjoy the program. Mr. Freeman had as assisting talent, Mrs. Charles Lejeal and Florence Haggerty, the latter doing vocal solo work and the former rendering piano selections.—Erie Times.

A large audience assembled at the Kohler Williams studio Tuesday evening to hear the pleasing program presented by Edward Freeman, pianist, assisted by Florence Haggerty and Mrs. Charles Lejeal. Mr. Freeman played Mendelssohn's fantasia in A minor, one of the Chopin polonaises, and a group of Liszt numbers. Miss Haggerty gave the vocal numbers and Mrs. Lejeal was heard in several piano solos.—Erie Herald.

With Florence Haggerty and Mrs. Charles Lejeal as assisting talent, the piano recital given by Edward Freeman in the Kohler-Williams studio last evening drew a large number of music lovers. Miss Haggerty contributed a soprano solo to the program and Mrs. Lejeal piano numbers. Mr. Freeman opened the program with the fantasia in A minor, by Mendelssohn, which found instant favor with the audience. He also rendered three preludes and the "Hungarian Fantasia" and "Gondoliera," by Liszt. To this attractive program the artist was forced to offer encores.—Erie Herald.

Another young composer has been added to Erie's musical colony, in the person of Edward Freeman, director of the Simpson church choir. Thus far, Mr. Freeman's work has been only accompaniments for songs, but that they have been such as to call for a high standard of musical treatment may be understood when two of them are noted as Goethe's two "Night Wanderer's" songs.—Erie Dispatch.

A liberal number of responses to Edward Freeman's invitations assembled a capacity audience of artistic and society people, last evening, at the Kohler-Williams studio, where, with Mrs. Charles Lejeal and Florence Haggerty as assisting talent, the program was presented. Miss Haggerty's contribution to the series of the occasion was a soprano solo, and Mrs. Lejeal's piano numbers. Mr. Freeman opened his part of the program with the Mendelssohn fantasia in A minor, an unbackneyed number, and one which has found favor with Josef Hofmann as a novelty to audiences, despite the fact that it is an established classic, and marked by that purity of style and absolute correctness of form which are the peculiar cachet of Mendelssohn's work, rather than power or great originality. Mr. Freeman likes the concerto particularly for its opening and closing movements, which give the Mendelssohnian grace of style at its best. Three preludes and A major polonaise, a polonaise of Chopin's, were also offerings of the suite rendered by Mr. Freeman, making, with the Liszt "Hungarian Fantasia" and "Gondoliera," a grouping both attractive and unbackneyed, to which the soloist was compelled to add encore numbers, as were also the assisting talent.—Erie Dispatch.

On April 4 Mr. Freeman played with marked success before the music students at the State Normal School, Fredonia, N. Y. This talented musician announces that he will play in Erie a program made up of selections from the works of Franz Liszt, at a date not far distant. (Advertisement.)

Mr. and Mrs. Why in Philadelphia.

T. Foster Why, bass, noble, and Mme. Rost-Why, contralto, were soloists in Mendelssohn's "Elijah," sung at the Academy of Music, Philadelphia, Pa. The chorus was made up of the Strawbridge & Clothier and Mendelssohn Club choruses, under the capable direction of Dr. Herbert J. Tily. The following press notices attest to the success won by these two gifted artists:

The chorus was no doubt spurred to its best effort by the admirable singing of the soloist, T. Foster Why, to whom was as-

signed the arduous task of rendering the music of "Elijah"—the most exacting probably in oratorio. From the start, Mr. Why showed his mastery over the difficult role, not only singing in admirable taste, but his enunciation was perfect. Mme. Rost-Why was equally effective in her singing, but in her plaintive and mellow rendering of "O Rest in the Lord," she received an ovation—the greatest of the evening, and there was a persistent demand for a repetition.—Philadelphia Press, March 20, 1914.

T. Foster Why's mellow bass was heard to advantage in the role of the prophet, and his solo passages drew continued applause. Especially enjoyable was his singing of the air, "Is Not His Word Like Fire?" in which the composer adopted a somewhat freer and less formal style than is characteristic of the remainder of the oratorio.

The warm contralto of Mme. Rost-Why was admirably adapted to the contralto part, and her "Woe Unto Them That Forsake Him" was one of the most effective solos of the evening.—Philadelphia Ledger. (Advertisement.)

LATER LONDON OPERA NEWS.

(Continued from page 13.)

London, England, May 15, 1914.

The opening of the French and Italian season at Covent Garden was inaugurated May 14 when a brilliant performance of "Aida" was given under the direction of Giorgio Polacco. The cast was constructed as follows:

Il Rè	Gustave Huberdeau
Amneris	Louise Kirkby Lunn
Aida	Emmy Destinn
Radames	Enrico Caruso
Ramfis	Adamo Didur
Amonasro	Dinh Gilly
La Sacerdotessa	Bessie Jones
Un Messaggiere	Dante Zuechi

The great interest of the occasion was the reappearance of Caruso. A long line of expectant ones waited for several hours outside the doors of the Covent Garden Theatre

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and then many were turned away as the house was early sold out. Little need be said of the beauty of his singing. Radames is one of his best parts. Destinn as Aida brought to bear upon her work all her accomplishments as a singer and was most cordially received. The Amneris of Mme. Kirkby Lunn was as ever a dignified and impressive impersonation. And Dinh Gilly as Amonasro, Didur as Ramfis, Huberdeau as the King, were one and all eminently fitted for their respective parts. The ensemble was especially good, the stage and orchestra invariably in accord, and the entire performance invested with brilliancy, dignity and colorful effects. Signor Polacco came in for his share of the evening's triumph which he richly deserved. He conducted with feeling and sympathy, a fine sense of rhythm, and a very noticeable polish and refinement which gave to the performance a great distinction.

The gala performance of May 11 at Covent Garden was followed, the next night, by a splendid representation of "Meistersinger," conducted by Arthur Nikisch. In the role of Hans Sachs, Clarence Whitehill made a fine impression, vocally and in his conception of the character, which in some details differs from the usual presentation. Mr. Whitehill made the role extremely interesting, sympathetic and comprehensible, and the feeling he infused into his singing made a wholly enjoyable interpretation of the part. The role of Walther was sung by Robert Hutt, an English singer of excellent voice and general good training. He made an attractive Walther and sang the music allotted to the part with great taste. Other members of the cast were: Paul Knüpfer as Pogner, August Kiess as Kothner, Herr Hemsing as Beckmesser and Mme. Merrem as Eva. The following evening "Lohengrin" was again staged, and conducted by Arthur Nikisch. As in previous performances of "Lohengrin," Mme. Fay was the ideal Elsa, in voice and dramatic delineation; she sang the music with charm and feeling, the purity of her voice lending itself admirably to the interpretation of the character, and she looks and acts the part with rare distinction. Mme. Kirkby Lunn was the Ortrud, a part she has made particularly her own, and in which she excels. The name part was taken

by Johannes Sembach, but it cannot be said he was particularly en rapport with either the meaning or music of the part. It was a very labored impersonation dramatically and sung, too, with a great sense of effort. Paul Knüpfer was the King and Van Hulst the Telramund.

EVELYN KAESMANN.

Chicago Appreciates Clark.

Though Charles W. Clark will be the director of the vocal department of Bush Temple Conservatory, and will consequently have many artist-pupils, this work is in no way to interfere with his concert engagements, which will be numerous during the season of 1914-1915. He will sing from coast to coast and from the Gulf up into Canada, having the leading baritone roles in many of the festivals of America.

Besides this Mr. Clark will give a series of Sunday afternoon recitals in Chicago, at which events the Chicago music lovers will have a better opportunity to understand the great versatility of this artist.

Mr. Clark has just returned from a tour extending through Michigan and Ohio down to Spartansburg, S. C. After returning from Canada, where he is at the present time, he will sing the leading baritone parts at the Evanston May Festival.

Some Clark press opinions follow:

Charles W. Clark, the American with both voice and method, contributed fifteen songs to the program (not counting encores), so it was a difficult matter to decide whether Clark was assisting the club or vice versa.

Clark has a voice of delightful limpidity and tonal purity, and he uses it with fine artistic appreciation and discrimination. It is in the lyric that he is especially eminent.

His artistry is superbly finished and refined.—Cleveland Press, May 1, 1914.

A song recital by Charles W. Clark completed the season's course of entertainment in the First Presbyterian Church, last night, before an audience that filled the church to its capacity.

Mr. Clark was announced as one of America's greatest baritones, and he maintained his reputation in a versatile program of solos.

The first number was the "Prologue," from "Pagliacci," which admitted of the singer's excellent musical diction.

The program was one of versatile selections, giving the great range and quality of the singer's latitude.—Battle Creek (Mich.) Enquirer.

Charles W. Clark is deservedly the most famous American baritone, and last evening once more demonstrated his title to the honor. He was in splendid voice, and his magnificent interpretation of a fine program brought him repeated encores, to which he responded generously.

The program was diversified enough to please every taste—Leoncavallo represented the Italian-French school, Sinding the Norwegian; Bungert and Schindler and Busch, the German; Massenet and Debussy, the French; Homer and Lulu Downing, the American.

The audience applauded impartially, the "Erlkönig" and "Uncle Rome" perhaps carrying off the honors.—Elgin (Ill.) Daily Courier, April 21, 1914. (Advertisement.)

Zoellners Play in Washington, D. C.

The Zoellner Quartet has just closed its season, the last engagement being a private musicale at the home of Mr. and Mrs. Larz Anderson in Washington, D. C. Mr. Anderson was at one time Ambassador to Japan and Minister to Belgium. It was in the latter country that the quartet made their acquaintance. Mr. and Mrs. Anderson patronized very largely all the concerts that the Zoellners gave in Brussels, as they are both great music lovers.

The Anderson home in Washington is considered the finest place in the capital. Among those present were the French Ambassador and Mme. Jusserand, the Austro-Hungarian Ambassador, the German Ambassador, the Belgian Minister and Mme. Havenith, Mrs. Richard H. Townsend, the Misses Patten and others from official and resident society.

Falk's Summer Plans.

William J. Falk, the well known singing teacher, will divide his time during the summer between the seashore and his New York studio, where he will devote several days to his pupils.

Mr. Falk's pupil, Mrs. H. Albeck, sang the aria from the "Barber of Seville" and some English songs at the Dutch Reformed Church in Flatbush last Thursday evening, May 21. Another pupil, Bertha Hirsch, gave a song recital at the Y. M. C. A. auditorium last Monday, May 25, with a program including numbers by Puccini, Schumann, Strauss, Brahms, Henschel, etc.

Steindorff to Europe.

Paul Steindorff, the well known conductor, of San Francisco and Berkeley, Cal., sailed May 23 on the steamship König Albert for Naples. Mr. Steindorff will be gone until August, when he returns to San Francisco.

Beech's "Versiegelt," a failure in New York, failed to score also in Wiesbaden.

Articles of general musical interest, with or without pictures, will be examined by the Musical Courier if sent on approval, accompanied by stamped envelope for the return of the manuscript. In the event of its acceptance, such matter will be paid for at space rates. Address all manuscripts to The Musical Courier Company, 437 Fifth Avenue, New York, Southeast corner of Thirty-ninth Street.

Wolle's Address at Wood Memorial.

(Continued from page 29.)

Church was best known to his contemporaries through his brilliant organ playing, so was the choir-master of St. Stephen's celebrated chiefly as an organist. Only after, and long after, the life work of the elder musician had ceased, did there begin to dawn, upon a pitifully negligent public, a realization of the tremendous import of his message. The hands of our modern master have lost their cunning, his acute hearing is dulled in death, for the Divine Master, improvising upon the great organ of life, has gently touched the zero piston, forever silencing the colorful, contrasting combinations. But through this awful stillness there comes the sound of song and anthem. We thought that we had buried him and all that he achieved. When, lo, as we return from the cemetery, we find, perhaps the best fruit of his long and notable career, hidden by his own hand, left, partly as enigmas, to be solved. Thank heaven that the satisfaction of an artist, of a man of science, in his work, is not dependent upon the recognition of an indifferent public. He contemplates the result of a lifetime of sacrifice and unremitting labor, and only he knows and understands. An ignorant public can neither take from nor add one cubit to his stature. The anthems are familiar to these walls; more precious setting for these rarest gems could not be found than here in old St. Stephen's. But now they should go forth, and freshen many a musty organ loft. Send them out, that they may sound and sound again, in these days of ours, and to the generations yet unborn. Let them echo and re-echo down the corridors of time. You know under what conditions those anthems were written.

Total eclipse! no sun, no moon,
All dark amidst the blaze of noon!
O glorious light! no cheering ray
To glad my eyes with welcome day!
Why thus deprived thy prime decree?
Sun, moon and stars are dark to me.

"It is easy to say that this handicap is an advantage; that the sense of hearing and touch is intensified; that through the physical darkness shines the more brightly the spiritual light. Ah! my good, complacent, sighted friend, remember, you can neither hear nor touch the loftiness of the Cologne Cathedral, the restfulness of the lovely landscape, the sublimity of the distant sky, the inspiration of the bursting morn, or the ineffable peace of the golden sunset. The blind man asks no odds, yet as teacher, interpreter and composer, thricefold great is he who threefold carveth high his name.

"Thirty years ago there entered these sacred precincts a timid youth who came seeking instruction in the art of organ playing. More than organ playing, more than the manufactured rules of harmony, he received here genuine inspiration. By the sightless teacher the eyes of the sighted student were opened wide. The curtain was raised, and here were unfolded the untold beauties of the greater master. The seed here sown bore fruit, and today there blossoms in the foot hills of Lehigh's mountain a fragrant flower, whose inception may be traced, back through the years, to the little G minor fugue, discovered to the pupil in the organ loft of old St. Stephen's. Not to lay too much stress upon any one incident, it must nevertheless be said that this was one of the contributory influences which led to the establishment of the Bach festival.

"Lest our enthusiasm for a beloved teacher tempts us to unduly emphasize the work of one man, we remember to-

night those other musicians who have labored and achieved, and include in our thought all the men and women who form the class of which David Wood is a type.

"Loyal to the church, faithful to his duties, he seemed to live the spirit of the hymns which he expressed. 'Infidelity has no hymnology.'

"He taught us to see; we, not he, were blind to the beauties of the masters."

"His playing is forever silenced; but in his compositions we retain recorded some of the messages of a noble, though scantily rewarded soul. Ah! the unrecorded measures of the unrewarded men.

"He had his struggles and his heartaches; but 'where there is an artist's mind, there is almost certain to be an artist's hand.' 'The back is fitted to the burden.'

"Throughout his long career, he stood out stubbornly for the highest in his art. Now, if the lesson of his life is not going to influence you and me to choose and uphold that which is best, that life was a failure. Does it not appeal to you, students here assembled, to turn aside, at least once in awhile, from the crowded thoroughfare of the meretricious, or better far, to forsake forever the tarnished tinsel of trivialities, and seek the cooling, even though somewhat lonesome shade of the bye-path of refreshing classical serenity? His talent was God given, and he knew it. He claimed no credit for his achievement. We seem to hear him say, as the French naturalist Fabre said, when, as he thought, undue praise was showered upon him, 'Because a man has stirred a few grains of sand upon the shore, it must not be assumed that he can sound the depths of the ocean.' His memory will live—'Thus immured, not in cloisters of stone and mortar, yet in the cloisters of the mind.'

"He made his organ talk, he made his singers sing, and the result was the fairest music. May not the meaning of the term music be extended to include not only the sounding art of man, but the voices of nature, the singing birds, the sighing trees, the roaring ocean, yea, even the shining sun, and the kind word, the good deed. This whole wide world is but one choral symphony, where every stone is vocal, where every plant in rhythm waves, where every creature joins in song and all the universe, from stone to star, resounds in praise to its Creator, and struggling man, himself on earth, uplifted is toward heaven."

Auckland, New Zealand, Orchestra.

[Auckland (New Zealand) Sporting and Dramatic Review.]

At the annual meeting of the Wellington Professional Orchestra, which was held on Sunday, the 5th inst., a notification was received from Herbert Bloy, whose health for the past few months has not been too good, that he had recovered sufficiently to be able once more to resume the conductorship of the orchestra. The announcement was received with great enthusiasm, and it was arranged that Mr. Bloy shall conduct the orchestra at its next concert.

The following officers were elected for the ensuing twelve months: Conductor, Herbert Bloy; secretary, H. Moschini; treasurer, A. McDonald; committee, L. Cohen, J. F. Woodward, H. B. Oakes, and T. T. Joy; leader, J. F. Woodward; deputy conductor, H. Moschini; assistant secretary, W. H. Bowman. A vote of thanks was passed to Christian Hellemann, who conducted the orchestra during Mr. Bloy's illness. During the next season the orchestra will present several works which have not yet been heard in New Zealand.

Obituary.

Tillie G. Lord.

Tillie G. Lord, supervisor of music in the public schools of Columbus, Ohio, died at her home, 1865 Franklin Park South. She was closely related to the celebrated Gemunder family, violin makers and dealers, of New York. The following notice is culled from the Ohio State Journal (Columbus), of May 8, 1914:

Mrs. Lord was one of the best known women in musical circles in the city, having been long active in the Women's Music Club and other organizations. For many years she had directed the commencement music of the public schools and was in active charge of all musical instruction of pupils in both the grammar and high schools. She also had directed children's choruses in the May festivals.

Mrs. Lord was the widow of Charles G. Lord, who died in 1897. Mr. Lord was the first secretary of the old Board of Trade, which later became the Chamber of Commerce. A daughter, Marion Lord, and three sons, Gerard G., Robert G., of Los Angeles, Cal., and Charles K., of San Francisco, Cal., survive. Two brothers and a sister also survive, Martin A. Gemunder, Arthur Gemunder and Mrs. John Siebert, all of Columbus.

Mrs. Lord was born in Springfield, Mass., 38 years ago, but came here with her parents in her youth. She was a member of St. Paul's Episcopal Church.

Musical Safes.

Nowadays the safe thief must be a highly trained expert. The Bill Sikes type of burglar has passed. Every year the work of the professional safe breaker becomes harder and more dangerous. Actually music must now form a part of his training.

The latest type of safe has no locks, keys or keyholes. Instead, there is a tightly stretched wire, which responds to its own musical note. The wire is connected with an electric battery inside the safe, and to open one must sound a tuning fork, or a note on bugle, organ or trumpet, in precisely the same way as the wire. When the note is sounded, the sensitive wire vibrates, and turns on the current which operates the locking mechanism.

Three wires are used in some instances, necessitating, of course, three trumpet blasts in different keys before the mechanism will work.

The obvious danger to this apparatus is, of course, that one of the wires might get out of tune, in which case the safe would remain snugly locked until the right key was struck.—Ireland's Own.

A memorial tablet is to be placed upon the house in which Ambrose Thomas was born in Metz. The inscription, in German and French, will read: "The composer, Ambrose Thomas, was born in this house on August 5, 1811."

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Conductor and Soprano to Make Tour.

The eminent young conductor of the St. Paul Symphony Orchestra, Walter Henry Rothwell, will make a concert tour with a soprano who is well known to American audiences, and who incidentally in private life is Mrs. Roth-



MR. AND MRS. WALTER HENRY ROTHWELL.
Snapped at Greeley, Colo.

well, or Elizabeth Rothwell Wolff. As Fraulein Wolff she was warmly praised in the title role of Henry W. Savage's production of Puccini's "Madame Butterfly," and since then has won a name for herself as a concert singer. She accompanied the St. Paul Symphony Orchestra on tour this spring, and won many admirers in the various cities visited because of her beautiful voice and delightful interpretations of songs and arias, and especially of quaint little German songs, many of them new to this country. The joint tour, together with the brilliant young Chicago pianist, Edna

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Gunnar Peterson, which will take place before the opening of the orchestral season, visiting the larger cities of this country, is sure to excite interest. Mr. Rothwell, who will accompany his wife at the piano, was, before devoting himself to orchestral conducting, a brilliant young pianist, having carried off the first prize in the Vienna Conservatory, and he has never lost interest in the instrument which shared his first successes.

The tour will be made under the management of that enterprising young woman, Gertrude V. O'Hanlon, whose management of the spring tour of the St. Paul Symphony Orchestra for two years has been very successful.

Falk's Summer Plans.

This coming summer season will find Jules Falk, the well known violinist, remaining in America for the purpose of fulfilling a number of important engagements. These engagements will include appearances at five symphonic concerts in the Music Hall of the Steel Pier, Atlantic City, N. J., the dates being June 28, July 26, August 3, and Sep-



JULES FALK.

tember 6 and 13. At each of these concerts, Falk will play a different concerto, and doubtless will meet with his usual brilliant success.

In addition to these appearances, Falk will appear at a number of recitals in the New England States and also in New York State, during the summer. October 23, he will open his fall tour with a recital in New York.

Falk will accept during the summer season some of the many applications for lessons, which have been received by him from time to time by violinists throughout the country, while he has been on tour, and to which he has not been able heretofore to give his attention.

Saenger Musicale.

The last monthly musicale of the season of Oscar Saenger's studio musicales took place on Tuesday afternoon, May 19, and was attended by an overflowing assemblage of students and friends. The following was the program sung by Saenger's already well known pupils:

Romance	Debussy
Allerseelen	Strauss
Die drei Zigeuner	H. Reginald Spier
Ultima	Lillian Ellerbusch.
Sous Les Branches	Massenet
L'heure d'Azur	Holmes
Die drei Zigeuner	Liszt
Réve d'un Soir	Chaminade
Flower Rain	Loud
	Lillian Birmingham.
Le Réve de des Grieux (from Manon)	Massenet
Che Gelida Manina (from Boheme)	Puccini
Spring Song	Landon Ronald
Eventide	Blumenthal
	Robert Harbeson.
Villanelle	Dell'Acqua
Will o' the Wisp	Sgro
Song of the Shepherd Lehl	Rimsky-Korsakoff
Hopak	Moussorgsky
Niemand hat's gesehen	Lowe
	Mrs. Arthur H. Spier.

These monthly gatherings are a source of much pleasure and benefit to the many students of the famous New York vocal teacher, and through them Mr. Saenger aids his pupils in public singing, which is of ultimate assistance to their careers.

It must not be left unsaid that both Mr. and Mrs. Saenger are splendid hosts.

Fiqué Institute Pupils' Recital.

The following program was given by piano and vocal students of the Fiqué Musical Institute of Brooklyn, N. Y., on Monday evening, May 18:

Album Leaf	Fiqué
Dance Caprice	Fiqué
	Esther Broberg.
Polka de la Reine	Raff
	Vera Friedland.
Du bist wie eine Blume	Cantor
Le Réveil	Wekerlin
The Swallows	Cowen
	Elsie Cuming.
Piano accompaniment, Katherine Noack Fiqué.	
God Guard Thee	Fiqué
Paraphrase of the Farewell Song from Nessler's	
Trumpeter of Sakkingen.	
Callirhoe (Air de Ballet)	Chaminade
	Francis A. Teta.
Theme and Variations	Schubert
Sextet from Lucia (for left hand only)	Leschetizky
	Lulu Distler.
Aria from La Gioconda	Ponchielli
Lenz	Hildach
I Am Thy Harp	Woodman
Come Where the Lindens Bloom	Buck
	Gertrude Ronnenberg.
Third concerto, for two pianos	Beethoven
Largo-Rondo	
	Mollie Kubert, Carl Fiqué.
Wenn der Frühling auf die Berge steigt	Becker
Conseils de Nina	Wekerlin
Serenade	Schubert
Daisy	Arditi
	Edna Meinken.
Wedding Day	Grieg
Carreño Waltz	Kronke
	Bertha K. Feitner.
Moment Musical	Moszkowski
Tarantella	Moszkowski
	Christine Heingartner.
Ich grölle nicht	Schumann
Mondnacht	Schumann
Spring's Awakening	Sanderson
	Vivian Melhado.
Larghetto	Chopin
Polonaise, E flat	Chopin
	Katherine Maguire.

This is a remarkable program for the pupils of any school to aspire to, and it was found that there was indeed but little to criticise in either the playing or the singing of these students. Many of them were so far advanced that they might be considered finished artists. The playing of accompaniments both by Carl Fiqué and Katherine Noack Fiqué was masterly.

The recital was largely attended and proved to be an unqualified success.

Hazel Eden Mudge in New Orleans.

The following glowing tributes accorded Hazel Eden Mudge, the Chicago soprano, by the New Orleans press,



HAZEL EDEN MUDGE AND OTHER SOLOISTS AT THE
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show that she does not need to play second fiddle to any one, as stated by a soprano some time ago:

Hazel Eden Mudge, soloist, has a voice above the average. She won especial favor for clearness of enunciation.—New Orleans Item.

Hazel Eden Mudge, a soprano singer with a beautiful voice, delighted a large and critical audience.—New Orleans Times Democrat and Daily Picayune. (Advertisement.)

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Pittsburgh Male Chorus Concert.

Pittsburgh, Pa., May 15, 1914.

The Pittsburgh Male Chorus, James Stephen Martin, conductor, gave its last concert of the present season and it was undoubtedly one of the best the organization has ever accomplished. The first part of the program could not have been better arranged to display the many fine qualities of the chorus.

The program opened with a group including Sullivan's "The Long Day Closes," "Vale Carissima," by Attenhofer, and "Viking Song," by Coleridge-Taylor. It is seldom that one hears such wonderful pianissimo effects from a chorus of ninety voices, although this has long been a feature of Pittsburgh Male Chorus work. "The Viking Song" with its fine spirit and dynamic forcefulness made a splendid contrast to the two previous numbers with their beautiful tone coloring.

Evan Williams, the soloist of the evening, next appeared in a group of Handel numbers, sung as only Evan Williams can sing them. Mr. Williams has ever been a favorite in Pittsburgh and he was tendered a genuine ovation.

The last number of the first part was "Before the Dawn," a Persian idyll, by W. F. Harling, with tenor solos by Mr. Williams and cello obligato by Fritz Goerner. This is unquestionably one of the most beautiful numbers ever presented by the chorus. The choral work was almost beyond criticism, while Mr. Williams and Mr. Goerner added color with their musicianly interpretations of the solos. Mr. Goerner, former first cellist of the Pittsburgh Orchestra, is well known here and always is assured of a cordial welcome.

The last part of the program did not seem to measure up to the first part, or possibly the first part was of such excellence as to overshadow the second part, which is really more likely. A group by Sibelius, Fletcher and Brahms opened the second part, followed by "Onaway, Awake Beloved," from "Hiawatha's Wedding Feast," sung by Mr. Williams. As an encore to this number Mr. Williams explained that he had had many requests for "The Perfect Day," and while he knew the critics would shake their heads in disapproval (and he really felt a little that way himself), he would sing it for the many who desired it. In giving this number he again proved that the most simple and ordinary songs can be given by real artists with splendid effect. That it was pleasing to the large audience, was evidenced by the demonstration that followed and he was compelled to respond to another encore giving an old Welsh folksong.

The concert closed with the time honored "Hand Organ Man," by Von Orthgraven, which has long been a star number of the male chorus. The evening was a delight and Mr. Martin should be congratulated for his splendid leadership and program building, the latter being a particular art in itself.

HOLLIS EDISON DAVENNY.

Pittsburgh Artists' Successful Tour.

Grace Hall Riheldaffer, soprano, and Hollis Edison Davenney, baritone, the two well known Pittsburgh artists, returned recently from a very successful concert tour, during which they were assisted by Josef Konecny, the Bohemian violinist, and Alice Baker, pianist, both of Chicago. Two appearances were made at Troy, Ohio.

Two days were spent in Indianapolis, during which time appearances were made in the Palm Room and assembly room of the Claypool Hotel, the auditorium of the Severin Hotel, Caleb Mills Hall, Y. W. C. A. hall, and Tomlinson Hall, one of the largest halls in Indianapolis, having a seating capacity of about four thousand. Recitals were also given in La Grange, Ind., Sidney, Ohio, and Notre Dame University. Such a splendid impression was made by Mme. Riheldaffer and Mr. Davenney, that they were re-engaged to return to Indianapolis for three days to appear at the Southern Teachers' Convention, where they repeated their previous brilliant success. The critics were unanimous in the praise of the art of the two Pittsburgh singers.

Previous to this trip, Mme. Riheldaffer toured through the South and West with marked success.

Hanson Bookings.

M. H. Hanson has booked Marie Rappold-Berger, Rudolf Berger and George Sheffield for the Louisville Saengerfest, which will take place June 24 to June 26.

Marie Rappold is to be the star for the great matinee program. At the last Saengerfest Mme. Schumann-Heink was engaged for this event.

In addition to singing arias from his favorite operatic roles, Rudolf Berger will sing an operatic duet with his wife, Marie Rappold.

George Sheffield will sing the tenor role in the "Crusaders."

"The Monster," a one act opera by Anton Beer-Wallbrunn, had its premiere at the Karlsruhe Opera.

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